FOLIO

0 2007 0382128 6
California State Library

Accession No. 37197

Call No. ~~c 778.05 C~~ v. 2 no. 2

Calif
Sec.

camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY

YEAR BOOK
1919

50 cents

Camera!

VOLUME 1 NUMBER 4

Entered [illegible] Angeles California

Devoted to the Needs of the Motion Picture Industry

E. M. TOBIAS ... Editor
Raymond Carlton ... Business Manager

Telephone ... Holly 1531

Price 5 Cents per Copy, $1.50 per Year

OCTOBER 1 1921

INDEX

Some Dogs of Motion Pictures. By C. C. C. Taylor ... 25
The Passing of the Wizard. By Joseph Collier ... 30
Stage and Screen. By George Chesebro ... 37
Cameraist and Scenarist. Arthur H. Ryan ... 43
Who is a Scenario Writer? By [illegible] ... 83
The Motion Pictures Abroad ... 49
Motion Pictures in China. By Jesse D. Jones ... 61
The Press and the Press Agent ... 35
Editorial ... 37
Productions of the Year ... 71
Directors of Western Studios ... 74
Are You a Critic? By Alfred Wallenstein ... 77
Arranging Photoplay Music ... 78
Dear Sweetie, or The Blindness of Bliss. By Hamilton Del Sarte ... 78
Athletes and the Movies. By Harry Evans ... 79
Directory of Film Exchanges ... 91
Women in the Movies. By Florence Porter Yorke ... 93
Issues vs. Dollars. By D. W. Griffith ... 95
War Service Work ... 105
The Movies in Japan. By Yuichi Aoyama ... 113
Requirements of Scenario Writer. By Will M. Ritchey ... 117
Books on Motion Pictures ... 119
What I Have Learned of Scenarios. By Miss Parkinson ... 121
How They Will Recreate. By Florence Porter Yorke ... 122
Film Exports and Imports ... 123
Chit Chat and Chatter. By Harry Durbin ... 126
The Power of the Studio. By Arthur Stuart ... 129

DOROTHY GISH

Since her immortal characterization of the Little Disturber in Griffith's "Hearts of the World," Miss Gish has made for Paramount: "Battling Jane," "The Hope Chest," "Boots," "Peppy Polly," "Ill Get Him Yet" and "Nugget Nell."

FRANK KEENAN PRODUCTIONS, Inc.

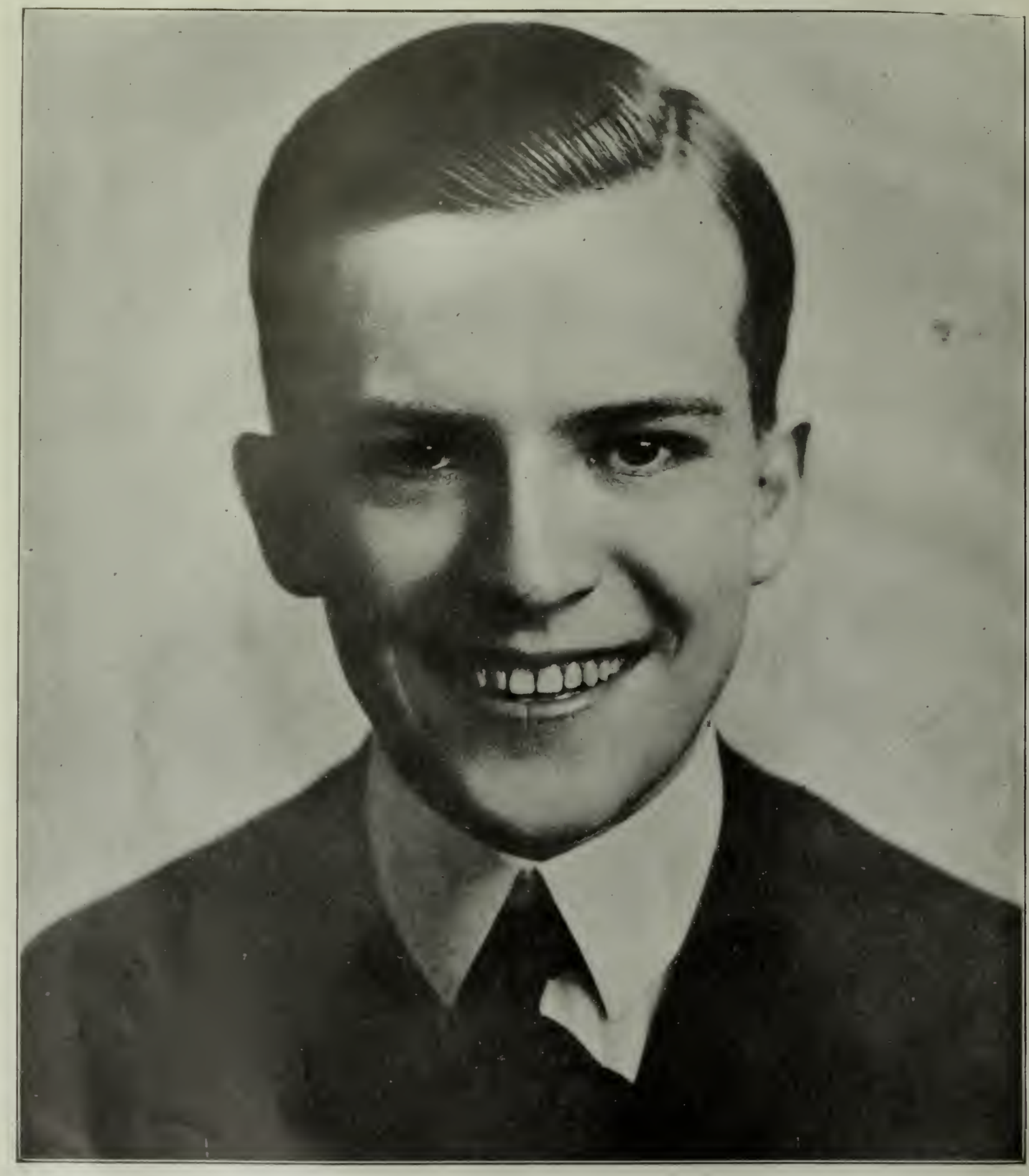
During 1918—"The Bells," "Todd of the Times," "More Trouble," "The Silver Girl," "The Midnight Stage." 1919 Five-reel Productions—"The Master Man," drama of political intrigue and tragedy; "The Gates of Brass," drama of crooked exploitation of desert lands in the Southwest; "The Tide Book," drama of the shipping industry; "Yankee Yorke," drama of the old-time wagon show.

CALIFORNIA
STATE LIBRARY

FRED BOND

Desires to announce his activities for the past year. Left William Hodge Productions and entered pictures with D. W. Griffith as Sir George Gray in "Hearts of the World." Supporting Robert Harron in "The Greatest Thing in Life," as Doctor. D. W. Griffith Production, "The Chink and the Girl." With William Duncan in "Fighting for Millions." Theda Bara in "The She-Devil," as Clemencin. In "Me Und Gott," Roymaine Production as Lead.

With Douglas Fairbanks in "He Comes Up Smiling." Charles Ray in "The Claws of the Hun." Warren Kerrigan in "Three X Gordon." Charles Ray in "A Nine O'clock Town." Now under contract with The William Otts Production Company, playing Heavies.

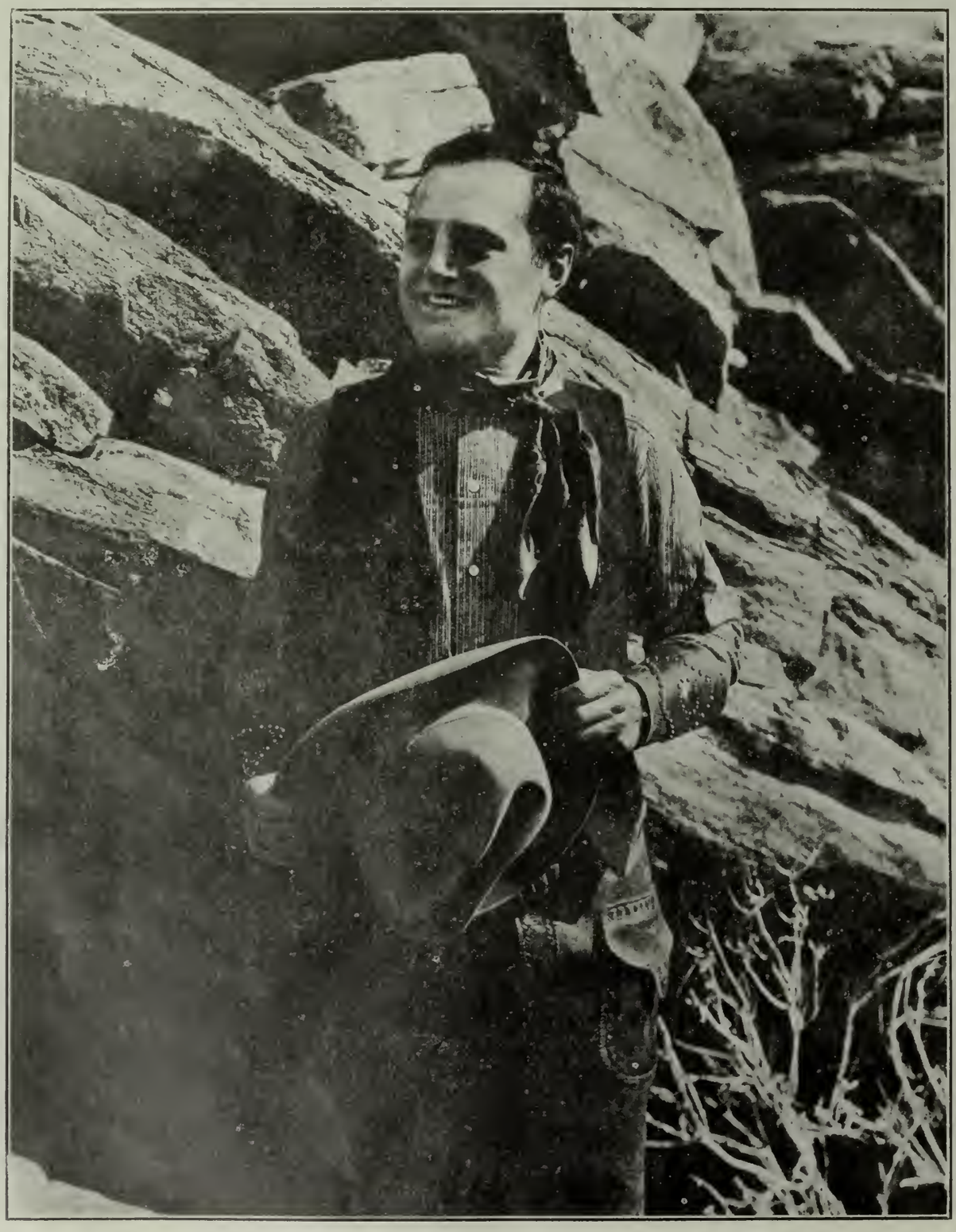


ALBERT RAY
Fox Excell Features

KATHERINE MacDONALD

Georgia and Girard Sts., Los Angeles, Calif. Douglas Fairbanks in "Headin' South" and "Mr. Fixit." Jack Pickford in "The Spirit of Seventeen." Charles Ray in "His Own Home Town." Wm. S. Hart in "Shark Monroe" and "Riddle Gawne." Art Craft all-star east, "The Squaw Man." Art Craft production of Hall Caine's "The Woman Thou Gavest Me." Louis Bennison, "Speedy Meade."

With her own producing company in preparation "The Thunderbolt," "The Bleeders."



E. K. LINCOLN

MARGARITA FISHER

American Film Company. Current Releases—"Molly Go Get 'Em," "The Primitive Woman," "The Square Deal," "Impossible Susan," "Money Isn't Everything," "The Mantle of Charity," "Fair Enough," "Mollie of the Follies," "Put Up Your Hands," "Charge It To Me," "Trixie From Broadway."

FRANCIS FORD

Announces the opening of his West Coast Studios, May 1st, 1919, at Sunset Blvd. near Gower St., Hollywood, Calif. Serials, "The Silent Mystery," "Mystery of 13."

MAY ALLISON

Recent Releases—"In For Thirty Days," "Peggy Does Her Darnedest," "The Island of Intrigue."

THOMAS SANTCHI

Leads Geraldine Farrar in "The Hell Cat." As McNamara in "The Spoilers." In "The Garden of Allah." In the first serial produced, "The Adventures of Kathlyn."

ANTONIO MORENO
Vitagraph Studio

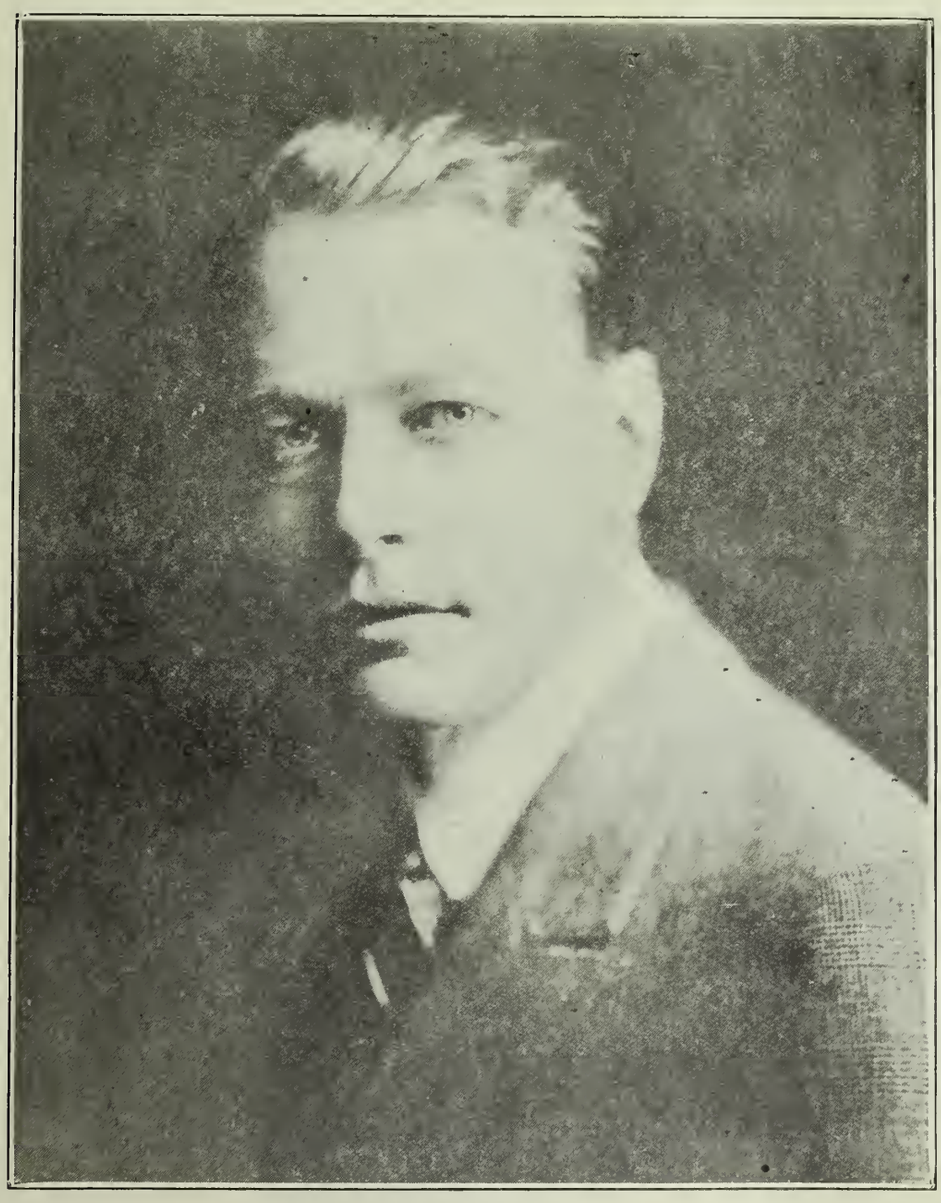
HENRY B. WALTHALL

Recent Releases—"The Boomerang," "False Faces," "The Long Arm of Mannistey." National Film Corporation.

WILLIAM DUNCAN

DARRELL FOSS

Juvenile Man in Mme. Nazimova's late production "The Red Lantern." Now playing the Younger Brother in her present production, "The Brat."



MAHLON HAMILTON

"Her Kingdom of Dreams," Stewart. "Daddy Long Legs," Pickford. "The Nurse's Story," Kitty Gordon. "Her Sacrifice," Kitty Gordon. "The Danger Mark," Ferguson.

CONSTANCE TALMADGE

"Scandal," "The Shuttle," "Up the Road With Sallie," "Good-Night, Paul," "A Pair of Silk Stockings," "Sauce for the Goose," "Mrs. Leffingwell's Boots," "Romance of Arabella," "Happiness a la Mode," working title "Saturday to Monday." "A Chiffon Adventure."

BOBBIE VERNON

Christie Comedies

CLARA KIMBALL YOUNG

ANITA STEWART

Anita Stewart Productions, Inc. Recent Releases—"Virtuous Wives," "A Midnight Romance." To be Released—"Mary Regan," "Mind the Paint Girl," "In Old Kentucky," "Should a Husband Tell His Wife?" Direction Marshall Neilan. Release, First National Exhibitor's Circuit.

LARRY SEMON

Presented by Albert E. Smith in Twelve Two-reel Feature Comedies on Vitagraph Program.

LUCILLE CARLISLE

(LUCILLE ZINTHEO)

Lucille Zintheo, winner of Photoplay Magazine "Beauty and Brains' Contest. " . . . She has a pretty face, a pretty figure, and can really act. What more can be said?"—Peter Milne, Motion Picture News, April 5th, 1919. " . . . A comedy of highly fresh and amusing quality, which serves not only as a laugh-getter, but which introduces us to one of the loveliest and most talented girls who has ever appeared on the screen—Lucille Carlisle. Why in the world doesn't some star-hunting manager grab her?"—Grace Kingsley in L. A. Times, April 15, 1919. Leading woman with Larry Semon in Vitagraph's Larry Semon Comedies.

BERT LYTELL

Metro Pictures Corporation

LOUIS WM. CHAUDET

Director, Super-Features, National Film Corporation.

LILLIAN GISH

Since her return from Europe, has been featured in the following pictures under the personal direction of David Wark Griffith: "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "A Romance of Happy Valley," "Broken Blossoms," "True Heart Susie."

GREETING

In presenting its year book edition CAMERA! feels that it is performing a service of commercial as well as historical value, both to the Motion Picture industry and to the newspaper profession.

The compilation of the data contained in these pages has been made possible by the hearty co-operation of the writers accredited and by constant reference to our own past files and those of trade magazines. It is a pleasure to acknowledge that reference to the files of the Exhibitors' Trade Review, the Motion Picture News and the Moving Picture World has helped in many ways.

This edition is but the beginning, and the year book department is already at work compiling the next edition, which will be much more complete and larger in scope.

THE PUBLISHERS

EARLY DAYS OF MOTION PICTURES

An Historical Sketch

By S. E. V. TAYLOR

This is supposed to be a history of the motion picture industry, but instead of a history, it will probably be just an idling at one or two places along the path that motion pictures have moved.

There are two places along this path that are really dominant in their interest. One of these is the time when the first motion picture, in the technical form that we know today, was made and projected and the other one is the first motion picture in its artistic form as we now have it so created. All else, either before or since, is merely academic or of a statistical nature.

Of course, the germ of motion pictures had been discovered a long time before the idea of motion pictures as we have them came to light but doubtless this germ played its part in the development. All the preliminary ideas, however, were as far removed from pictures as we know them as the original protoplasm is from man himself.

It is perfectly true that there were little toys, Zoetropes and things of that sort, had been invented almost a century before the night the first motion picture was projected, but they were toys at the best and no one in their contemporary periods thought of them as anything else.

Edward Muybridge first brought photography in connection with ideas of movement but he never got beyond the dry plate, still picture camera stage. He would take pictures of a moving object from a number of still picture cameras with threads passed across the path of the object so that the threads would be broken and an exposure made just as the subject passed the camera. In this way he would get a number of pictures of different phases of motion but even when connected together they gave no consecutive idea of motion. It was this sort of thing that Muybridge exhibited at the Chicago World's Fair and received a diploma therefor.

Edison in the United States, Lumiere and Paul in Europe, all became interested in the experiments of Muybridge, numerous accounts of which had appeared in the periodical press of the day and they made considerable advance. Edison, for instance, perfected a machine called the "Kinetescope," by which a number of pictures showing continuous motion could be seen through a peep hole by one person. The idea of projecting pictures on a screen for an audience, however, seems to have been thought of and carried out first by a clerk in one of the governmental departments at Washington.

This man was C. Francis Jenkins, and the date when he revealed the first motion picture on the screen to a public audience was June 6, 1894, and the place, his home town, Richmond, Indiana.

That night should bulk large in our memory, not only as the epochal date in motion pictures, but as a portentious event in the history of the world. Until the advent of motion pictures the nations of the world not speaking a common language had comparatively little in common so far as the peoples of these nations were concerned. Music and Art carried the same expression to the man speaking Russian, Italian or English, but they did not bring the people closer together, they did not make the different nations undertand that one was just the same as another; that all were brothers in the great human family with the same hopes and ambitions, fears and hates, loves and desires. It was the motion picture which spoke a language common to all mankind and introduces what philosophers have dreamed about and wise men have yearned for—the bond of common brotherhood. How much they have done toward creating the foundation on which the League of Nations may be erected no man can speak authoritatively, but all of us may understand by a little thought.

We see a Russian picture and we realize for the first time—those of us who have not read deeply—that these people are very like ourselves, in fundamentals practically no difference whatever existing. Russians see an American-made picture and they realize the same thing.

When these thoughts come as a result of this new art the barriers of race and language break down and man is ready to acknowledge as his brother the man whom before he would not admit in such a category, merely because the abyss of language loomed between them and made them feel strangers and a race apart.

They have also exerted a levelling process through the world. They have brought the crowds to the throne room and the throne room to crowds. They have made nations understand that one was not materially superior to another as much as a better position to advertise themselves had made some of them appear.

For instance: It had been a theory in the United States for a century or more that the most uperior acting in the world was done by the French. Motion pictures by their direct comparison showed us in a very few years that the French had no advantage over us in this repect and the American actor for the first time could look his brother French artist in the face without feeling an unconscious inclination to doff his hat to a superior being. The French artist finding his feathers less brightly colored than he had always plumed them to be was inclined to be affable and congenial and open to conviction about the points of his American brother' art.

So, in a broad way, pictures have done much for the world apart from their amusement value and it is for this reason that that night of June 6, 1894 has more of interest for us than merely as a date in the history of an amusement enterprise.

Jenkins had invented his projecting machine and camera in Washington during his spare hours while employed as a clerk in the treasury department. When he had perfected his machine he had made a picture about one hundred feet long of a serpentine dancer and this lady, the first motion picture star, whose name was Annabel, by the way, received the munificent sum of five dollars for her entire performance.

Even after he ran this photographic reproduction in his own room, Jenkins was not convinced that it would be interesting unless he could get life-like colors on it. So he consulted a lady—a miniature artist in Washington, by the name of Mrs. Boise—as to the possibility of doing something like that on his picture. She undertook the task, using dyes for her coloring process and working by hand finally succeeded in coloring the entire film—that is, the dress and Annabel's reddish gold hair.

Jenkins felt uncertain about showing his achievement to any of his friends in Washington. He glowed with delight over it and felt certain that he had achieved something which might sell well as a toy. So far is as known at this immediate time, he did not have the idea of competing with the theatre as an amusement enterprise, but he wanted the opinion of others besides himself and the few people that had assisted him in the making of the film. For this purpose his thoughts turned to his home in Indiana and here he determined to show his picture to an audience.

He reached Richmond early in June and his cousin, a local jeweler, was the first man he broached the subject to and made an arrangement to show the picture in his store on the night of June 6th. There was no electricity in the establishment but he had a wire run in and his brother complained considerable during the day about the interference with the regular business of the establishment but he was a good sport and allowed C. Francis Jenkins to continue with his enterprise.

The projecting machine was placed at one end of the apartment and a six foot square of white muslin tacked across the back wall. The little audience which he invited to see the picture that night was composed of Jenkin's father and mother, a few relatives, a small number of close friends of the family and several local newspaper men. Little did any of them realize that from this exhibition they were about to look at, within a space of less than twenty-five years, amusement castles would be erected that would compare favorable with any of the grand opera houses in the capitols of the old world. Little did they know that they were about to look at the birth of a new language which would speak as man to man among Japanese, Letts, Spaniards and English with a common tongue: that it would become one of the most dominant influences of the modern world and would almost replace all other forms of amusement enterprise. Had the manager of the local opera house been present he would doubtless have asserted that it was entirely a useless proposition as no one would ever pay to see pictures of dancers when they could go to his opera house and see the dancers themselves in real life. That he would probably come himself within less than twenty-five years to run nothing but motion pictures in his house and that people would not care to see the one night stand shows on which then he set so much store, he would never believe had the prophecy been made him; the whole thing would have been too laughable and absurd for consideration.

The little audience gathered and about half past eight pulled down the shades of the store, fastening them at the sides with little thumb tacks to prevent stray rays from the street lights coming in and also the eyes of the curious when he turned on his powerful arc light. He had trouble getting the arc burning properly, it sputtered and hissed to the great concern of the ladies present for this was in the salad days of even electric lights and there was still considerable fear of them in the hearts of many people.

Outside, the young swains walked up and down with their sweethearts, men of the town foregathered at the corners and discussed the political situation; in their homes many a family sat in the idle gossip of the family circle and mothers yearned for a chance for some relaxation but it cost fifty cents apiece at least to go to the opera house and they did not want to leave the children at home so the price was prohibitive to taking the family; so mother went without her relaxation. The children fumed and fretted in the monotony of their evening and father felt the sordidness of it all and had many a secret thought of his young days when he could afford to go to the theatre alone and get relief from the cares and worries of his daily life.

Jenkins finally got his arc adjusted, threw open his shutter, and started the crank, and on the white square tacked on the back wall flashed Annabel with her voluminous silked skirts. She whirled, pirrouted and the colors gleamed and glowed in her almost transparent drapery. There was a little movement in the group of spectators, a half uttered exclamation of surprise on the part of a few, and they leaned forward to see better whence this vision came. None for the moment thought of turning and looking back at the little open projecting machine. Here was something, so new, so different, that it must be a trick. Surely, despite the jerkiness of this lady's movements, she must be a reality and not a shadow. They had seen photographs, plenty of them, their family had its family album but this surely could have nothing to do with photography despite Jenkins' little preliminary lecture in which he had given them some idea as to the modus operandi of his exhibition.

A newspaper man studied the edges of the area of light. Jenkins probably had a glass window concealed there and it was really a woman dancing on some little, improvised stage.

So, while the light sputtered and hissed, and Jenkins cranked away, they studied that screen with no thought of the machine back. And then, with a slip and creaking groan, the machine stopped, the light went out, and the exhibition was at an end.

Jenkins turned up the large oil lamp which had been turned very low on a counter just back of him and stepped forward smilingly toward the knot of spectators. He insisted that the entire performance had emanated from the machine at his back—they could not believe it. One of the newspaper men even laughed and said he dared him to show them the back wall.

Jenkins, delighted at the mystifying success of his invention, was nothing loath and pulled down the sheet. There was the blank wall. His cousin and the newspaper man sounded it all over, then went out the back door and looked at the wall from the rear. There was no glass window there and apparently no means by which any trick could be worked.

They came back in the room and Jenkins was explaining the machine and showing the film with the little picture on it. The group looked and listened but still were incredulous. They expressed their praise and their delight and then broke up into little

groups on their way to their several homes. And each group was insistent that that little projecting machine and that little ribbon pictures could have had nothing to do with it.

"It is some trick, doubtless," the city editor of the local paper asserted, and the machine and its pictures are just a blind."

And that is how the first motion picturew as shown and that was the effect it created—mystification coupled with incredulity that C. Francis Jenkins' story was true.

"Why, if that were true," said the newspaper man, "it would be easy to take a picture of the street in London and then come back here and show it to us sitting at home in Richmond! Can you imagine such a thing as that?"

"Ho. ho, ho!" said the lawyer who was walking with him. "Can you imagine that?: A street in London brought to Richmond?"

But believing, though they were not entirely convinced, assured that he was the greatest wonder of the age, the mother and father of C. Francis Jenkins lingered around him and with his cousin helped him to pack up his apparatus and carry it home.

All the intricate and involved means by which scores of motion picture enterprises sprang up, combines were formed and reformed, and pictures slowly began to be exhibited in the cities through the country, it is hardly necessary to relate.

What Jenkins had done was never seriously departed from until a day some dozen years later. Dancers gave way to acrobats and performing dogs, then to street scenes, then to swimming parties and other simple incidents from daily life. Gradually these were expanded to include episodes which at the time were seriously thought to be stories and which many persons later have claimed were such, but they were in reality merely incidents such as two men plotting to hold up a bank, followed by the robbery of the bank and concluding with the chase in which the robbers were captured. Or a man running after a train, falling over baggage trucks, baby carriages and things of that sort.

The germ of the story idea was being developed and during the latter part of the dozen year period between Jenkins' exhibition of the first motion picture and the creation of the first true story picture, some of the motion picture stories began to tell quite a little more than the mere episode but were still not of a type such as we comprehend motion picture stories to be today. They were episodes more than anything else. No attempt was made at characterization and no thought was given to making the figures animating the episodes appear like living human beings.

It remained for one man to make a real production with characters which throbbed with life and human characteristics and a story which developed just as a good short story does, leading up to a climax, pointing its moral or turning its point, and then tapering off with the delineation of the characters as regards their future sphere. That man was D W. Griffith, and the place where the first true motion picture story, in a modern sense was produced, was the Biograph Studio on East Fourteenth Street in New York City.

A broad general treatment of the

Continued on Page Ninety-nine

THE PASSING OF THE WIZARD

By JOSEPH CALDER

As the late Walter Burridge, the unquestionable premier scenic artist of America, often expressed: "O, the vaguaries of this business, 'tis indeed pathetic." As he used it then it was meant more in jest, but had he lived to paint for the moving pictures, he would no doubt have spoken with serious meaning.

This is not to be a wail from one or many scenic artists who have either grown disgruntled or indigent, but rather recited as an historical reminiscence of the various changes or "advancements" in the much abused term "Scenic Art" as we apply it to the motion picture industry.

Today it is not an uncommon expression of the house-painter, the paper-hanger or the stage-hand to refer to himself as "the scenic artist at So & So's picture plant."

Those comparative few remaining "dyed-in-the-wool" Chrome Slingers sit aside in slippers and pipe mood, soliloquising on the early days of picture making—the days when we "doubled in brass," the days when "Props" were often cut out of card board and painted, when gas ranges, mantle pieces and chandeliers were difficult to obtain, sometimes for lack of funds—a piece of card board. a knife, a brush full of paint, and—"Seelah, what magic."

Taking up the "game," for such it was then, in the earliest hours of this infant prodigy, when the most serious moments were excrutiatingly funny and everyone was as green as alfalfa, —making the bluff of their lives, the scenic artist was a much an essential adjunct as the camera.

He worked under what appeared impossible conditions, often painting perspective "backings" on a cloth stretched on the floor or ground, and frequently had to stop in the middle of his work to hurry into a make-up and costume to play his part in "Escaped from Sing-Sing" or some other equally famous "Meller" of the time; in the meanwhile perhaps the neighborhood cat had meandered across the sky over "St. Paul's Cathedral."

On the top floor of a tall building on Nassau St., New York, an embryonic picture company had its offices, laboratories,—in fact everything. Colloquial terms were not in vogue in those days, but they "shot" on the roof. To get to this roof it was necessary to stoop very low in passing through a narrow hatch-way over the elevator machinery. It was therefore imposible to carry up large "props" or anything else of a size. On this roof they built a platform about sixteen by twenty feet, this was the stage, on this was erected a three sided flat structure permanently built, with an arch, a door and a window. This "set" served every occasion, whether palace or prison. It was up to the scenic artist with his magic wand to make a boudoir for Lillian out of the slum home of Pete, "The Dip."

Standing on the top rung of a rickety step ladder with stencil in one hand and a brush in the other, a tin cup of paint attached to his belt and his cap pulled down tight over his ears, the artist—"Ye Gods save the mark"—would thusly work. The winds from the North River and the East River blowing a constant gale, so with trembling knees and frozen hands, he plied in this precarious way, his best efforts.

Actors and manager and others sat around and waited while ten feet more of imitation wall paper was stenciled.

Then a crayon portrait of "Dad" had to be painted on the wall with its cast shadows—and everything.

The "Script" called for the showing of a piano in the adjoining room—this was hurriedly done, by means of paint on a piece of cloth hung just outside of the arch opening and was still wet while the camera squeaked.

We "cut here, and Iris on the cliffs beyond Santa Monica." A housed-in paint frame with a bridge to walk on and a palette of pans with varied colors! The sets were made of muslin-covered frames six feet wide and ten feet high—called wings. On these were painted the grained imitation wood-work—high panelled wainscot, the window and door frames, even the heavy panel on the door;—of course the wall had to be stencilled all over to imitate wall-paper, but. pardon the Ego, that imitation wood-work and relief ornament was painted with such care as to detail and lighting, that even the most critical eye was deceived as to the genuiness of it.

There was one "Bete-noir," however, the unmistakable crack between the wings which showed when set up for the camera. This was later overcome by tacking a half-round strip over the joint and matched in with paint— a startling innovation. Our log cabin interior, with the bark painted so carefully that even the holes made by the diligent woodpecker registered. The stable or barn set featured the grain of the rough pine boards, with painted hay hanging over to partly hide an old horse- collar and a group of stable accessories, the fork, rake and other out of place things stood prominently against the wall to give the artist a desired chance to display his trick of casting lights and shadows. How cleverly they were done! Even the camera was nonplussed, sometimes, however. Dame Nature played a trick and cast her own light the opposite way.

Then came the Substance Period—when real doors and practical windows were introduced and startled the most sanguine. But the "Old professor" remained undaunted, he drew from his bag of tricks the formula for imitating "Circassian Walnut," likewise other hardwoods, marble and onyx.

The artist was considered marvelous who could "grain." Often the results were perfect, but sometimes the reproduction looked like scrambled brains.

We begin to hear the knell of these famous but short lived Movie Murillos and Angelos, for, after the real doors and windows came in rapid succession the base-board, the cornice, the panel-mould, plaster and column; stair-rails with "goose necks" and the honest-to-goodness fire-place, with its real smoke curling forth.

Let us rest here a moment. Can you recall those days when a specially painted set was a feature? When fully fifteen or twenty feet of film would be shown with not a person in the scene? This was done to "register" the set, to completely show its beauty.

Well,—perhaps you will remember the perceptible, undulating movement of that prison wall,—as the wind played roughly with young "Rembrandt's burnt umber symphony in stone." Ah me! those were tolerant days.

However, this automatically produced a better condition, for here begins the "Rennaisance Period" of "Compo and Beaver"— substantial, firm, but rather susceptible to wet suggestions. Wall paper was the natural sequence. What a divergence of opinion was expressed when this was introduced. "It could not last, it would not stick;" nevertheless it came and conquered.

Alas! our poor Wizard begins to read the hand-writing on his painted wall.

He gave way reluctantly to the house-painter and paper-hanger; his days in the picture business were surely numbered. Those beautifully drawn murals, those cleanly etched ornaments and gracefully high-lighted moulds were literally trampled by the march of picture progress. It was the survival of the real and eternal.

Quietly, like the Arab with his wet blanket, the artist withdrew; and the pigments of "many a buried Caesar" —the siennas, and umbers gave place to paste and putty.

But in passing, shed not a tear dear brother, for on many a "lot" today you will find a treasured "Backing" painted on cloth transformed into smiling landscape of minute detail revealing the painstaking of one whose soul was in his work. He it was who weathered the turbulent tides of Filmdom and received less proportionately than others for his constant creative efforts applied to make a dubious business an ultimate success. His "Backings" are now superseded by the trusty axe in the hands of a property boy,—who comes forth with his arms loaded with scrub-oak and palm.

Now comes the gasp. From out of the realms, mid dusty archives, a "new" idea is brought to light. The artist is yet a Kellar or a Herrman, for have we not produced through mystic measures a complete stage set on a card not larger than the average bread-board? This, you see gentlemen, we place thusly—then with the kind assistance of the camera, we later show you on the screen, breathing fantastic figures "en-pageant, ensemble," before the life-like city of Peoria.

Let us revert,—pardon the detraction, but going back to the old days, some fourteen years ago one of our best artists alive, Mr. Joseph A. Woods, painted in miniature but of most perfect perspective, the interior of a famous cathedral which when shown on the screen with live characters moving in and out of the apparently built openings produced an effect that was startling, proving several things, but principally that there were vast possibilities and some real talent even in the days of yore, so that the "New Ideas" of today are but the better clothed ones of embryonic days. At one time, a few years ago, an innovation to supplant the scenic artist was introduced by which enlarged photographic back-grounds of landscape and other subjects were to take the place of the hand-painted ones. The experiment was unsuccessful however, in that they were not only expensive, but could not be successfully repaired or repainted into different subjects after the hand of Time or that of the stage-hand had dealt ungently.

Varlous unique designs in wall-

Conttnued on Page 105

STAGE AND SCREEN

By GEORGE FAWCETT
At Camera's! Request

The stage and film are allied,—one is the forerunner and producer of the other. The stage has played its part in covering the main Thespic field of the amusement world and it will now become an art not abused by every form of so-called dramatic action. It will narrow; its appeal will not be so wide. It will never be greater than it was but it will be better on the whole. Instead of the primary amusement of people that it has been, it will be secondary—and auxiliary.

It will specialize—the acting and the play must be good or it will not appeal, but its old sweep has gone forever.

There are some who remember the old stage—the stage redolent with memories and traditions that came even from Shakespeare's time- memories that fringed everything from the stage apron to the Green Room and traditions that were bandied from actor to actor of each generation with an added flavor here and a new touch there, from some rare personality. It was the mimic stage—the stage of make-believe. The creations were those of imagination, fundamentally human, but sometimes glorified by poetry—sometimes bizarrely raised by exaggeration.

It was play—and make-believe. Realism was not thought of. The stage was for amusement and for cultivation only in a secondary degree for philosophy and for seriousness only in a meagre way.

Its history and development is another story and a long one. Suffice it is for this article to let our memory pleasantly stray back to just before the old stage was giving its dying flicker, and to recall its old impression.

Many remember what a mystery it was. The trip once a week from a real home to the make-believe theatre and make-believe play. The curtain with the usual Venetian scene painted upon it hid an anticipated delight. The strident tuning of musical instruments. the yap of boys vending sweets too—prepared the mind for a holiday time.

This was the theatre that came to us after three or four centuries of vogue and was the principal diversion. It had an endeared place in the hearts of many who had adopted it as an institution personal to their lives.

Its traditions were sacred, as it had lasted so long it seemed that it should always be with but little or any change just as it was.

The large theatres and the lights upon the stage from candle chandeliers and footlights had created a broad method of acting and even when gas came there was little change and both mellowed and hazed the effects so that the acting so attuned itself to it that even the plays, crude to us now, came over with a mysterious appeal to the imagination of the people of all those times; I speak of the imagination of the people of those periods, because it is true that the collective mental state of a people ruled by its imagination does change. Many are yet young who remember the quiet diversion of the theatre then when it was flirting with sin to be a devotee. A slow, jingling horse car brought you from the play house to a nearby corner and your footsteps made a dull echo in the half-lit streets as you wandered home.

It was a more serious life then—a life that had a few moss-grown standards and people actually preached the study and attention to duties—old fogy times, of course, and only reactionaries now lament them

GEORGE FAWCETT

—they were far away from the cabaret and the little feed and drink after and the chatter with languid but alert people who always seem to be on the verge of some great accomplishment.

This later day progress and civilization had not set in with such a rush; the mind had not taught that it must be constantly sated in its diversions.

These old quiet days—the Victorian days—with the grate fires and soporific novels—were contemporaneous with the old stage of make-believe. There was no thought then of the film, telephone or automobiles. We were the fag end of an age that was going out with the horse.

Who can quarrel with Fate on the turn of the wheel—yet the wheel has turned—and what is here now is the natural outcome of forces of which we seem to have little knowledge——except that they are here and the film trailed along as a necessary concomitant.

Whatever force is here with us must be reckoned with and this new force in amusement and education is here—with great impetus. as elemental as it has been for the most part. It was what people, plain people. wanted. It amued and enlarged the mind's horizon. It linked all nations and brought the world nearer and it is therefore silly to dodge it. It leaped where the stage could not go. It became the great silent force. Based on all the fundamentals or rules of stage drama—minus the voice—events of life and creation of the imagination are put in action; by that action can be portrayed with unity and interest and these events of life and these creations of the imagination can go to every corner of the earth.

A world of increasing multiplicity demanded this and got it. It is here. Yet really clever people of the old regime fight it with prejudice. The stage was handicapped by voice to reach the multitude. It taxed the brain of the cleverest men to be dramatists; nothing so difficult in any art as to compress in two hours action of life and the creations of the imagination with unity and interest. This is shown by the number of plays that have stood the test of time.

With the growing alertness of the people and of their multiplicity, must we come to the conclusion that the stage was inadequate? Suppose we should say that the stage was always crude—are we far away from the truth? All the other arts are crude except the best that is in them and so is the stage, though it met the phases of the mentality of every age and reflected its mental stage.

There was an age when bear baiting entertained. It costs some of us a pang or two to see an art we love receding from the forefront—a wonderful art—a misunderstood, berated art—a necessary art, because it reflected the mind and the times in action—a difficult and a great art at its best—and a contemptible art when elemental; and as it had to appeal to the elemental and to the elect it has always been compromised. Now the film has come because it was natural that it should come, and in spite of the prejudice of a few who still cling to the stage as the only art of entertainment. The film is an art and a great one. It is true that nine-tenths of its appeal is elemental—and by elemental I mean of direct appeal, of direct action without thought—but there is one-tenth of it that is psychological. That are of suggestion, the crux of all the wonderful arts, is there too.

Anyone can make the elemental picture of direct action—only a great master can make the other. A voice from the Gods—from the South Seas—demands the best thought—and the higher action of life—and we are responding to it. We can show our trains, our teeming streets—all our direct elemental art—but the continual call for our inner thought and life is waving upon us from cross roads, jungles and slums. We must heed it, for the people of the world must be made to know or there will be hell to pay. The film is an art as well as a huge force. Thought and purpose does come through the lens and the people in front get it. Personality goes through the camera and one is filmed as you are, mentally and physically, shadowy though it is—uncanny it may be— yet it goes forth. It lacks but the golden voice—the voice that meant so much to the stage, whose timbe tells one's fibre, the marvelous intonation that is synchronated with the brain which makes for pathos or laughter and made acting the rarest of arts.

We will use our imagination in both as we have done. It Hamlets had to be terror-stricken when they saw the ghost they did it by the aid of certain mystic surroundings, stage dark—lights regulated—action proportioned and the voice coordinated with a brain that was in the throes of a self-hypnotized condition; if theb rain had the sensitive magniture to cover it—it came to you across the footlights with effect and it could come to you yet, but we have no Hamlets practicing and working on their imagination in their closets or on the boards in village barns. It was a rare bird when it came—but sometimes it did come—acting meant conveying every phase of human thought to you, whether it was terror or trivial humour and the degrees between are very many indeed, and the man or woman who attunes his being, for imagination to play what stop she pleases is the broad universal actor. From Betterton's time to now there has hardly been a baker's dozen who could come near being that actor.

To meet that person who craves to know and who is far away—we have to use the screen, and whereas the voice is gone, we are able to be definite and wider in painting our picture, and more, we can be true and sincere. We are true and sincere because we must be. The camera in its sincerity is the greatest discovery since printing, and as pertinent now as printing,

and more potent in its effects because it cannot be camouflaged by insincerity, as printing, as especially the press can be. Just as you are, it is.

Those who do not take the screen seriously can take the word of one who loves his art as few do, who has felt the thrill of human beings in front, who fought the fate of the stage to change—yet he knows that subtle touches of life—the core of the soul—can come through the screen—less personal of course. It is cheaper fame and ephemeral, because 80 per cent of the people are satisfied to look and not think.

To speak of the acting of the old time stage is to create an incredulous smile. Yet it was not so bad—in fact it was very good. Very possibly it was the greatest that will ever be.

Naturally, it was enlarged. The conditions were the cause of this. When it had sincerity and truth behind it, it was sometimes terrific. It was very different from the intimate acting of the later stage when we came to deal more in realism. It was a hundred times more enlarged than that of the screen, but fundamentally it was the same. The same phases of histrionic appeal are in the spoken stage and the film, with the exception, as has been noted, of the voice.

The film has a much larger field and can take more liberties with your credulity. You can adopt expediences which will get by in the film to help build the plot, which would be ridiculed on the stage.

Real life plus interest is very difficult to be transposed in three or four acts upon the stage. It is limited by the mechanics of having only three or four sets. The old forms of melodrama and fanciful plays got over this difficulty by having three or four changes of scene to an act, naturally attacking credulity and adopting expedencies that helped but in those days the audiences helped to play the plays by making believe.

Farces, melodramas and dramas are the same on both the stage and the film in their treatment and in their effect, except the film has not the same difficulty with the verities or realities as the stage; that is, that it is easier to write a story through the film and preserve these verities and realities. This is supposing of course there is something approaching a mastermind to guide. Plays have great difficulty in holding to a genus, that is, to four acts of the same family. Nearly all plays have each act suggesting a different litter—one act farce or near-farce; one melodramatic; another drama; as long as they were effective, concreteness meant nothing. The acting is the same except as the camera magnifies about twenty times; the technique must be diminished, especially in the close-ups.

The actor of the stage who has faults of staginess, which are not resented there, looks very stagy on the screen. and this fact with the necessity of being actually sincere on the screen accounts for so many actors of the stage being improved in their acting on the stage after a period of acting for the screen.

It is the same with personality or charm. It comes through the film with the like force and sometimes even enlarged. There is not one actor or actress who really leads in the film world today but what has led on the stage or would lead on the stage, whereas some of the lights of the stage have failed on the screen because their method on the stage depended on their voice, principally, a matter of intonation and quiet action which did not lend itself to the screen or on their specialized method, very effective on the stage, and quite enough, which was out of gear with the screen. And the trouble to remedy it was not taken. But no good actor from the stage who has made a study of screen acting has made a failure of it.

As there are faults of stage acting, so are there faults of screen acting. A certain flat, flacid, slow method, which comes from not thinking and being directed. It is just "movie stuff." It is the same old story; that which is the foundation of art is sincerity. Realism is the bane of both, especially the stage. Not the realism of Ibsen who had imagination but that which has been bastardized by those who did not have imagination. Bald crass realism, without that lilt of interest which is the aura of the soul of he or she who writes or forges but instead giving us the bare description and replica of a muck heap.

We have writers of great individuality and charm in literature.. So will there be developed men and women who will use the films as their technique for story telling. The men who are to carve their names big in this art must be story tellers, and of the individuality and ability of Barrie, Tarkington, Dreiser, or any of the great artists of letters. They will tell their stories in pictures.

D. W. Griffith is doing this now, only he will tell you himself that he has to make a compromise with the 80 per cent to make pictures pay their great cost. But he hopes some day to do more work which will please the elect in art.

Of course all the stories of the great authors will not picture, and that is the great chasm between literature and the screen. The director of the future who is a story teller will bridge this, but he must have as much brain as the one who wrote the story. It is like playing Shakespeare on the stage. In order to act it as it should be the actor should have nearly as much vision as Shakespeare. This is of course is rather a large order, but it makes one realize how really rare great artists are.

DRAMATIST & SCENARIST

By ARTHUR H. RYAN

While the ancient and modern drama of all nationalities has had many historians and chroniclers of the human drama from its birth there is yet to be a serious consideration of the vast work done and doing in the art of the cinema drama, which has gripped the whole world in an evolution of enlightenment.

There have been diversified works written on the drama from the early Greek periods—through the Roman, French and Elizabethan centuries of the art developed in Histrion's temple. Minutely have each and every phase of human art in the theatre been expounded, from the Greek pageant days down to the more modern workers of living contemporaries.

With the constructive work now beginning throughout the world the theatre and its art and all the influence that goes with it will pay no small part in this reconstruction work.

The greatest influence of all is to be found in the cinema drama which reaches millions of people that otherwise would be without the intimate knowledge of the theatre at all.

Such a vast force for the good of mankind must of its own necessity force upon the writers of the day the serious and conscious thought of this art of scarce a quarter of a century of development. The various evolting periods through which the infant art has come must be gone into and now with the greater development of human acting as brought out in the later works of real directors have brought the standards of the photoplay drama within the serious contemplation of the critic of the drama on every daily newspaper and periodical which grants the due consideration demanded by the most exacting art in the amusement world.

Civilization has been pushed to the farthest verge. The marvel of the Atlantic cable pales before the miracle of the wireless. A vast shudder shook England when a Frenchman obliterated with his aeroplane the ancient barrier of the English Channel. The imaginative fancy of Jules Verne is dwarfed by the actual achievements in world circumnavigation of this very hour and time. Through the transforming magic of science, the nations of the world stand in perpetual intercommunication. Customs, costumes, habits of thought, modes of expression, once peculiar to locality and nationality, are rapidly becoming world property. Cosmic solidarity is one of the supreme facts, the fertile contributions of the epoch. Only industry and research seem to have fully realized this accomplishment. Trade is bounded only by the limitations of the globe. Science progresses unhaltingly, enlarging the domain of knowledge through the simultaneous scientific contributions ot research everywhere.

And it is now—more than ever before—placed into the very mechanical hands of the director of the drama of the cinema to give the greatest scope within the human mind to the peoples of the earth an intimate and far reaching knowledge of art in every shade form and brilliant plumage of literary and artistic endeavor.

No art or science has within its power the breadth and powerful influence placed in the mental calibre of men directing the destinies of the screen world drama. They bring it right into the souls of men and their force and weilding of good and evil and the very changing of public policy and opinion are their's to use at will.

Art and literature have been speaking with an international mind for some decades. They have come into their cosmopolitan soul but they are but atoms in the swaying of men as compared to the photoplay drama.

The dramatist has run the gauntlet of merciless inspection and criticism at the hands of his fellow craftsmen. Furthermore, with a public ever attaining higher levels of sophistication and developing more rigorous canons on taste through the contact with the best representative examples afforded by other nationalities, the dramatist of today must possess not only wide knowledge of his art, but astute mastery of its technic. The dramatic artists of today, of all races and all climes, have a sense of common purpose, a certain unity of aim. This may be described as the intention of advancing the cause of civilization. And at this juncture in the theatre we find the great artists of the miming world coming into the silent drama action and learning a new phase of the Histrionic art—that of facial expression. At no time since the beginning of the theatre has such care been practiced as in the production of the photo-drama and the facial acting of the actors employed in the portrayal of the characters. Here it is found that some of our very distinguished performers have failed utterly in their efforts. They found a new art which had been passed upon lightly but was, nevertheless, vital to the telling effect of their audiences.

Here science and art have joined hands. The spoken drama and the silent drama in the theatre, for the first time in history, have begun to unite in a true partnership. Science, applying the spirit of experimentalism to the problems of theatrical representation and of playhouse construction, has co-operated with the dramatists in the invention of new methods of illumination the supplantation of the old footlights with overhead and side lighting, the revolving stage, the artificial horizon, and innumerable other comforting illusions of our twentieth century theatre.

With the changing of the theatre to meet the demands of the photoplay there came many important "by-products," which, up to the present writing, have not received that serious thought required of them.

The first and most important of these is the literature of the photo-drama itself. Our great world literateurs have not taken the work seriously. They have taken a fling at it on account of the tempting monetary bait offered by producers and directors. Yet it would seem that this subject of directly writing—not merely scenarios—but plays of forceful dramatic construction had been overlooked. There has been a surfeit of the trashy and washy childish photoplay. It was this style of production that killed utterly two forms of amusement, the "dime novel and the "melodrama." The screen is passing this stage of its work and coming into the more interesting and serious phases of production. There was, of necessity the terrific influence which the world conflict impressed into our souls and minds. We find the reviewer writing with some thought on such a production as "Hearts of the World," "The Bluebird," "The Whispering Chorus," etc., and commenting in foyers upon the growth of a newer and bigger effort along such lines as this. With all due consideration to the serious utterances upon such works as which followed this war epic there came the comment that this was about all the Griffith genius could do. Griffith had out-Griffithed himself and there was nothing else for this master mind of the cinema to do but stand still or wait for someone to help him to other things.

It was that of showing with telling effect just how the great talents of the Histrionic art could be shown upon the screen of the silent drama and that the hearts and souls of the audience could be stirred to depths greater than when the living actor with his human voice—his personality and all the details of dramatic presentation were in the living flesh. This was not needed in the photoplay. Here was a new development in the art which had received no serious thought yet was the most vital of all.

In a resume then it would seem that the vital things to consider in the future development of the cinema drama are: the play, the acting and its investiture with special attention paid to the acting. With the dramatic critic

Continued on Page 115

WHY IS A SCENARIO WRITER?

By E. M. ROBBINS

During the year in which Camera! has been in existence, this office has received many letters asking where and what kind of scenarios can best be sold to operating studios. The following paragraphs are dedicated to that portion of the population of the United States not yet successful in selling screen stories.

The information given in this article has been secured largely through interviews with the different scenario departments of various producing organizations, from the writer's personal experience, and from looking over several hundred stories submitted for production.

In a questionnaire submitted to the various studios in Hollywood and vicinity, three questions were asked. First: How many scenarios were purchased during the year 1918. Second: How many were rejected. Third: What was the chief reason for rejection? To give a fair idea of the results obtained from the questionnaire, the following answers are enumerated:

The American Film Company, at Santa Barbara, California, purchased 15 scenarios and rejected 3072. The Brentwood Film Corporation purchased one and rejected 50. The Brunton Studio, which during the fore part of the year 1918 were purchasing stories for Bessie Barriscale and Louise Glaum, rejected 2450 scenarios and arranged for the purchase of 100.

The Chaplin Studio rejected 3500 and purchased one. The Christie Studio read 5000 stories, bought 110 and produced 104. The Fairbanks Studio purchased six stories out of 1171 submitted.

M. M. Stearns, of the Dorothy Gish Company states that ninety-nine per cent of the scenarios submitted were rejected. That of the remaining one per cent, four were purchased, and several are now being held on option, awaiting the star's decision, whether or not to purchase. D. W. Griffith bought 15 stories during the year. He rejected in the neighborhood of 9000.

Wm. S. Hart reports the purchase of eight stories, out of a submitted 3000. The Metro Pictures Corporation, in answering the questionnaire, stated that 60 stories were purchased, and that they presumed somewhere in the neighborhood of a million had been turned down.

The National Studios purchased 12 stories out of 1872. Mary Pickford bought one submitted scenario, and has been rejecting an average of five a day.

On the question as to why the scenarios were rejected, it was obviously impossible for the studios to give this answer in detail, but many different personal answers have been given, which show that, first of all, the independent screen writer has no idea as to what material will picture and what will not.

It is quite probable that twenty per cent of the scenarios submitted depend on dialogue to tell the story and at least forty per cent leave characterization entirely out of the synopsis. These two things undoubtedly have most to do with the rejection of original stories.

The critic, writing in the newspapers, laments the lack of plot originality. Whether or not this same criticism has been made, concerning current magazine stories, is unknown to the writer, but comparison of the two will seem to show that there is at least as much, and probably more originality in screen productions than between the covers of the average monthly.

The material, at least, comes from approximately the same source, with the studio paying from three to twenty times the price paid by the average magazine.

That the producer is not alone at fault in this matter of the re-hash of old plots, may be concluded from the statements by various studios, that in many cases ,the same identical plot, dressed up in a little different costume, is often submitted as many as five times in one week, and when it is remembered that there are but thirty-three possible plots, both the writer and the producer may take courage, despite the objections of the critic.

Further questioning, verbal in this case, has brought forth from the different producers the statement that the two things most wanted are characterization and situation. The characterization must first of all, suit the star, and next, the situation must suit the characterization.

In the case of a few independent producing companies, such as Tourneur, who uses no cast twice, the suitability of the characterization to any one particular player, means nothing. Given the characterization, he will find the player. On the other hand, it is almost impossible for the average producing company to accept a story and suit it to the players at that time on the pay-roll. Present methods of production make it imperative that the organization be gathered and held intact ,and the salaries paid, make it still more imperative that the players be kept busy.

If the item "scenario purchased" gives hope to the budding photoplaywright, he should remember in addition, that the scenario purchased is by no means produced. D. W. Griffith reports the purchase of fifteen stories. It is also announced by the Griffith scenario department that each of these stories were purchased namely for one idea, and that the balance of the story has not been nor ever will be used. This is also the case with many other producing companies.

With the mushroom growth of the Motion Picture Industry, there have sprung up, in different sections of the country, dozens of schools of photoplay writing, prospectuses of which promise to teach the young idea just how and where to shoot. Many of these schools are merely "get the money" concerns, while others, some of which are still in existence, attempted to be of real help both to the writer and to the Motion Picture industry.

There are several people now employed in Hollywood, whose fundamental training in scenario and continuity writing, was gained largely through instruction received in this way. On the other hand, it might be added that the complete scenario is one thing that is not wanted by any producing company listed in these pages.

The student may acquire a very good technique of scenario and continuity writing, but unless that technique is augmented by a knowledge of the local working conditions of every studio, it is a fine piece of folly to attempt to write a finished scenario for any story submitted. It may be done in the most polished form, but if the cost of production as outlined is $150,000 and the studio decides to produce the story for $28,000 ,it is quite evident that there will be some changes made. This is one of the many reasons why the average product of a school of scenario writing has not made an enormous hit with the producers.

Not every story that is interesting to read or to listen to, will be interesting to watch in pictures. Sermons, philosophy, and a few other subjects are rather hard to get over with the audience, without the use of fifty per cent subtitles.

If the foregoing has given any kind of an idea as to what not to do, then the writer hopes that the following will give a fair idea of what should be done.

First: If you have a story, by all means submit it. Don't tell the producer how to produce it. Don't tell him that it is a good story. Don't tell him how long it took you to write it, nor how many of your immediate friends have told you that it would be a howling financial success, if his star appeared in it.

But just sit down quietly, using a good black record ribbon on almost any kind of a typewriter, and in just as few words as possible, tell the real meat of the story, giving the principal characterizations in full, and not overlooking any situations that might add to the suspense or general interest.

A story recently purchased by the Famous Players Lasky people, contained 370 words, and brought one thousand dollars. As a better example of what happens to a story on its arrival at the studio, it may be stated that in this particular case the scenario reader, after going through this page and one-half of double spaced typewritten manuscript, said to the man at the next desk, "Here is a whale of a story," and, leaving the department, went to the director-general, who read the manuscript, O K'd its purchase, and in not more than thirty minutes later, the letter of acceptance and check were on the way to the writer.

Almost any studio would rather purchase original scenarios, than screen-rights to popular novels, except in cases where the novel has had an enormous sale, the author being widely known, and when much money is to be spent on production. There has been a general kick-back in the majority of cases of production of published stories, in that the story is seldom suited to the screen in its original form, and that many changes must be made in production.

The audience attending may be drawn partly through having read the book, and as a rule are disappointed in that some particular thing of special interest to them was left off of the screen. This is not true in the production of an original scenario. Furthermore, the leeway in production costs makes the original stories much more popular with the producer.

Screen rights to popular books and magazine stories have risen to such a figure, that many small producers can not purchase such material. It is rare indeed that any novel brings less than one thousand dollars for the screen rights ,and this figure is said to have reached as high as fifty thousand dollars.

From the standpoint of the writer, then, it would suggest itself that he first have his stories published in magazine form, and scenario buyers have come to the conclusion generally that most of the stories submitted have probably been the rounds of the magazines before reaching the studios.

The day of the scenario thief is past, or very nearly so, but the day of the plagiarist writer seems to have scarcely more than dawned. Out of every ten scenarios submitted, it is safe to say that at least three are outright steals from current magazine stories, and the mere fact that the stealing was done by the writer is no protection for the producing company. It is probably as much expense to the producer, as a rule, to find out whether his selected story has been done before, either in print or celluloid, as it is to get the story.

Any person who has the intelligence to put ideas down on paper, stands an equal chance with the greatest writer in the world, when it comes to selling stories for the screen. The mere fact that five or six hundred scenarios are rejected, to one accepted, would deter no one from submitting material, could that person have a few brief moments to look over the material rejected.

So if you have an idea, and if you know anything about pictures, put the idea down on paper, review your knowledge of stars and producing companies, and send it immediately to the place to which you think it is best suited, and you may have a pleasant surprise awaiting you. However, enclose postage for return.

EDUCATIONAL FILMS

The National Board of Review has been requested by President George A. Strayer of the National Education Association, to arrange a series of exhibits on visual education for the national conference to be held by the Association in Milwaukee the first week in July.

The board reports that it has noted a great increase in the interest of churches in the use of motion pictures. The ministers recognize the social value of films, it is said, and are planning to introduce them, not only for community evening services, but but general neighborhood entertainment throughout the week. Requests for assistance have come in from States as widely scattered as Maine, Arkansas, and Montana.

The board has also received a number of inquiries regarding films available for use by municipalities, conferences of city officials, and social organizations.

THE MOTION PICTURES ABROAD

Motion picture entertainments have become a most popular form of amusement all over South America. Indeed, in some of the smaller cities and towns the "cinema," as the show is generally called, is about the only diversion that draws the aristocrat and the artisan; the young and the old. In the leading cities of the continent the business has developed to enormous proportions, and, in many cases, new buildings have been designed and erected especially for this class of public amusement. In the different countries there are local conditions and tastes that affect the popularity of the business in its details; but in the main, the crowds, their likes and dislikes, time of attendance, musical phases, etc., are much the same.

In Rio de Janeiro the best motion picture theatres do not follow the custom of allowing patrons to drop in and out at will. A film is advertised to begin at a certain hour of the afternoon or evening; at the appointed time doors are closed, or in most cases a heavy and highly decorated curtain is dropped, and the show in the auditorium begins its functions. A rather novel arrangement, also noted in other Brazilian cities, is the waiting lobby immediately in front of the entrance proper. After purchasing a ticket the patron enters the lobby or corridor, takes a comfortable seat and waits until the termination of the first section of the play, the time of which may be a few minutes or half an hour. While waiting one may listen to the band of music, which may be heard equally well by those within the lobby or in the audience. At times the crowds become congested, and all the lobby seats are occupied; in such cases the ticket seller withholds further admissions and the crowd remains in the street, but the brilliant electric lights (if night) and the music of the band continue to swell the number of waiting patrons.

In most of the larger cities of South America the motion-picture theaters represent a considerable outlay of capital. If they have not been constructed especially for this class of business, they are in most cases buildings that have been remodeled and modernized, and elegance and attractiveness are leading features. In recent years some of the finest playhouses have thrown open their doors for moving pictures, a fact that permits the humble citizen to get within the marble palaces of amusement that adorn most South American capitals. The opera is always beyond the financial reach of the average resident, and the advent of the "cinema," especially when held within the best theatres, proves doubly attractive.

After attending motion-picture shows and mingling with theater crowds in scores of cities and towns of nine countries of South America the writer returns fully convinced that such diversions and amusements are quite as popular with the Latins, if not more so, than with the people of the United States. Considering the larger cities only, there may not be as many "movies" as existed four or six years ago; the vast number of these amusements that sprung into existence overnight, so to speak, had their short life of popularity and then passed to oblivion. As a rule the majority of those quickly erected and poorly arranged houses or old houses rearranged for motion picture crowds soon ceased to be attractive to the better classes; they were avoided for the newer and cleaner theaters that were gradually springing into the limelight of popular favor.

Today, however, the city people are not the only ones who enjoy the motion-picture show; the business has made its way to the smaller town and even to the hamlet, where the amusement appears to be just as popular as in the great city. Furthermore, the town often lacking other forms of public entertainment, depends solely on the motion-picture for diversion. In not a few cases the most attractive places in the growing town is the new building or theater where the movies are shown.

In numerous theaters, like those in Sao Paulo, La Paz, Mendoza, etc., the orchestra and orchestra circle, as known in this country, are used as cheaper seating space, and the higher priced chairs or seat are arranged around and slightly above the first floor. Boxes of course are numerous in South American theaters and are eagerly sought by those able to occupy them.

Glittering uniforms of employees are always in evidence at the best motion-picture houses of the several countries. One massive moving advertisement especially remembered by the writer is a good-looking man, 7 feet in height, clad in a brilliant uniform, who stands before a theater in an Argentina city. His enormous proportions and pleasant manners are well known among the patrons of the house, and even foreigners have cause to remember "el hombre muy alto" at the cinematograph.

Scenes and pictures that please the average South American audience would probably not be popular in the United States, and vice versa. A great motion-picture play was recently shown in Buenos Aires daily for some weeks. It was called the "Nobleza Gaucho" (noble cowboy), and it is safe to say that a very large percentage of people of the city saw and admired the exhibition. Films and scenario were Argentine productions, and finer work or more beautiful scenes could scarcely be imagined. The work depicted the wild, free life of the pampas and brought out many of the noble traits of the men and women whose life is spent in the great outdoors. Three-fourths of this film would charm an American audience, but the latter section would hardly be popular in this country. On the other hand, some of the pictures which have proved great drawing cards in the United States have been almost failures as regards appreciation before South American audiences.

In many sections the American film is growing into popular favor, for the reason that the producer is devoting time and attention to the study of what the Latin temperament likes and demands for amusement. Some of our early efforts in supplying film service to South America proved thoroughly unsatisfactory and were abandoned. European films and especially the French make, have been more popular with the average South American audience. One of the reasons is, that the people are always interested in French styles, and of course many of the characters seen in the pictures are attired in the latest Parisian fashions. This fact is also quite as pleasing to the men as to the ladies; and probably nowhere in the world does dress play a more important role in one's social standing than in the cities of South America.

At present the films that portray various phases of the European war are very popular all over the continent; probably even more so than in the United States, for the reason that from the cosmopolitan population of the larger cities hundreds or thousands of young men have been recruited. Anything, therefore, that can bring home to the wives, mothers, fathers, and sweethearts a story of loved ones at the battle front is eagerly awaited.

The price of the film from the United States is usually higher than the same article received from Europe; furthermore, it requires a longer time to procure it from a North American house; the shipping facilities, even during war time, being less convenient than European service.

In Brazil, which is somewhat typical of other countries, the import duty on films is about $5.50 per pound; while an average motion picture machine costs approximately $30 to bring it into the country. To the above amounts must be added certain smaller taxes, stamps, brokers' fees, etc., all of which act as a check against more active importations. Accordingly, the admission fees to the shows must be higher than in the United States; 25 to 75 cents is not an uncommon charge. In a new motion-picture theater in Rosario, Argentina, the writer paid 42 cents for a ticket which was good for only an ordinary seat; a box seat in the same house was quoted at $1.27, in addition to the general admission. In other cities the admission to ordinary class houses is from 15 cents up, and nowhere was the price of admission as low as 5 cents, so common in this country.

Buenos Aires, where there are several large distributing agencies, is the headquarters for films and motion-picture machines for many other cities and towns. Asuncion, Paraguay, for instance, receives practically all of its films from the Argentina capital. They are shipped by river steamer (water being cheaper than rail), packed in tin, in an outer box made of wood; it requires 9 to 15 days for the round trip, including service at the playhouses at Asuncion. In the latter city the theater managers pay more or less than $500 a month for a service of about 4000 feet of film per day. In Montevideo, where films can be received overnight from Buenos Aires, the rental service is about $100 less than the charge to Paraguay.

One of the most practical uses to which the motion picture is applied in South America is the service at the Argentine Immigration Bureau in Buenos Aires. In normal times that country receives about a thousand immigrants per day; these people are kept a week at Government expense at a well equipped immigrant hotel, and during their sojourn a series of motion pictures not only entertains but instructs the newcomers in the agricultural activities of the country, shows them glimpses of home life on the vast pampas where they are soon to be located, and otherwise imparts general information that the immigrant should know. Thus, by means of the moving picture he forms a fair idea of his adopted homeland, and, in a way, sees his future possibilities more clearly than could be explained in any other manner.

In one leading church in the Argentina capital the writer found a good moving picture outfit. It was operated at frequent intervals, showing mainly educational and religious subjects; and judging by the immense gatherings of children clamoring for admission, which was free, the innovation was proving popular, and the young minds receiving lessons and uplift stories that can never be forgotten.

The cafe and the open-air theater have always been popular in South America, and the advent of the motion picture has added to the attractiveness of such resorts. It also affords the vaudeville artist a slight breathing spell and permits him to extend his circuits, covering more of the smaller places than formerly. In many sections the warm climate makes it possible to continue outdoor amusements during the entire year, and the summer garden with its moving picture performance is well patronized. Para, at the mouth of the Amazon, furnishes a good illustration; there some of the theaters have open sides, the roof protecting the audience from the sun or rain and the absence of closed sides affording free ventilation.

The custom of the Latin is to keep late hours, and the evening motion-picture show rarely begins before 9 p. m. In the better class of homes the hour for the evening meal is about 7:30 or 8 o'clock; and even when the show begins at 9 o'clock there are usually late arrivals. If the theater caters to afternoon crowds, the popular hour is about 5 p. m.; this entertainment closes sufficiently early for the patron to reach home in time for dinner. The afternoon is the special time for ladies and children to attend the shows without the male members of the family; for in most Latin countries the lady rarely goes upon the streets at night unaccompanied. The night is the most popular hour for the crowds, as at that time the whole family turns out, and everyone who can afford an automobile presses it into service. At one of the best motion-picture houses in Buenos Aires the writer counted more than 200 machines drawn up in lines awaiting the closing of only an average attraction. The hour was near midnight and about as much ceremony was observed as if the finest opera company had been the star performers.

Generally speaking, the South American will remain through the entire program of a performance, which may be of two or more hours' duration. Those who have not secured tickets for the full show may remain in their seats and secure additional ones from the ushers who pass freely among the patrons, or procure them at intermission, which occurs about twice during a long bill.

The motion picture is destined to perform a far greater service than simply amusing the people; it is carrying education to the masses all over South America, as in other lands. The educational film, however, has not yet been so extensively used in public amusements and educational institutions as in the United States. In the latter almost every phase of education has been to a greater or lesser extent touched upon. For instance, thousands of children as well as adults in America are familiar with the common housefly and its dangers to the community; they have been taught largely by the motion picture, with the result that every child is an enemy of the fly and knows the best methods of exterminating them. Were the fly film exhibited as extensively in South America as in North America the good results would be incalculable.

The fly film, the making of paper, irrigation methods, a modern dairy and pure milk, highway building, public baths, city markets, methods of street cleaning, recreations and amusements, garbage disposal, the manufacture of steel, and hundreds of other films of known educational value could be more extensively distributed in South America to the advantage of all concerned.

MOTION PICTURES IN CHINA

By JAMES B. LEONG, M. A.

You must, however, always bear in mind that we have in China a population four times as great as that of the United States of today, and that China and the territory contiguous gives us one-half of the population of the earth. Along the modern cities you will have ample opportunity to note that the Chinese people are awakening from their long, lethargic sleep; that the hard shell of exclusiveness which, without a parallel in history, has existed for several thousand years, is now breaking and rapidly falling apart; that the Occidental influence of progression is fast taking hold of the nation; and you will soon find yourself ready to dispute that constantly expressed opinion that China is crumbling away and will, ere long, be obliterated or absorbed by the world's powers. In watching but superficially the progressive activity of the Chinese merchants along the streets, even the most casual observer will become imbued with the thought that it would not be an easy task to subordinate to foreign ideas, or wipe from the earth 400,000,000 of people, bright and shrewd enough to exploit every form of expansion and hold their own in any of the Oriental, American and European communities, as shown by experience.

At the request of Camera! I am giving you, the American public, an honest opinion of the Chinese people towards amusement. To the Chinese—amusement is a part of their life. Shanghai can be termed the New York of the East, commanding as it does the only commercial gateway to the great trade mart of China, and which is destined within a short time to rank with the leading cities of the world. (The reason I selected the city of Shanghai as an example, is because I was raised and lived there for twenty years.)

Owing to its great commercial importance to the subjects of the various countries, it has drawn to its web people from the four corners of the sphere, with every conceivable occupation and aspiration for the future, and this combined energy of a dozen different nationalities has reared upon the Eastern shore of Asia a modern and imposing city, comparing with the leading ones in either the New or Old World.

Because of Shanghai's wide diversity of amusement, the elegance of its driveways and equipage, the splendor of its entertaining and cosmopolitan character of its people, it may be justly called the Paris of the Eastern Hemisphere. Midway on the Asiatic Coast, it is the principal port of entrance into China from England, France, Australia, Japan, the United States and Canada, forming a paradise for the adventurer and adventuress, of the gambler and getting-rich-quick promoters, who roll up and down the Eastern World calling at Yokohama, Hongkong, Manila, Singapore, Calcutta, Colombo and Cairo. Making Shanghai their headquarters, owing to the fact that it is a land of no extradition.

The foreign settlements of Shanghai are divided into three districts, the American, French and the British. In the American settlement there are eight motion picture theatre houses. Three of them, viz., Victory, Apollo and Casino, like the vaudeville houses here. Four acts and a five-reel picture. The price of admission is from 20c to 75c (Mex.) for matinee. From 30c to $1 (Mex.) for evenings. The rest of the houses are for the Chinese. The admission price is 10c to 20c (Mex.), pictures only. There are two motion picture theatres in the French settlement and three Chinese theatres. The British settlement occupies the center of the two. In this settlement is a street about a mile long. The Chinese called it Foochow road, for here is afforded an opportunity found nowhere else in the Empire to study the light vein of Chinese life, so vastly different from that observed during the business hours of the day. The road of amusement is known far and wide, and to the Chinese mind there is nothing in the world like it; wealthy and extravagant Chinese from all parts of the country are constantly visiting Shanghai and Foochow road is their constant haunt until the jingle has left their pockets. The young and old, with sporting tendencies, squander their own and other people's money like multimillionaires, and the confidence men of the Rialto are a little the sharpest in the world, with far the most unique methods of extracting the coin from the stranger. Between the hours of 7 and 12 p. m. the street is at its greatest splendor, theatres, side shows, restaurants, cinematographs and phonograph establishments, Chinese gongs and cymbals, stringed instruments, mingled with the melodious voice of the Chinese sing-song girls, are then at their height. Along this road are situated some of the largest restaurants in the Empire, which often serve a dinner consisting of over one hundred courses and costing many hundreds of dollars. When ex-President Taft visited Shanghai he will never forget the treatment given by the Chinese officials in one of the restaurants in Foochow road.

Here are also located many of the finest and largest theatres to be found in the Empire, with far the most gorgeous costumes and jewels. In the Chinese theatres the performance usually begins at eleven in the morning and finishes at eleven at night, or at six in the evening, ending at six in the morning.

All the plays are taken from actual historical facts and legendary stories and represent the two great divisions of national life, the civil and military. The Van Pan Shi, representing the civil life, is the oldest class of plays, and was the one used in the first theatres of China. These plays are presented in the form of songs, and are sometimes called the singing plays. They are very emotional in character and are taken from the historical events and stories which tend to play upon the feelings of the audience. The acting is such as to stir the deepest sentiments of patriotism and filial piety. In the Tsin dynasty (936 A. D.) another kind of play was added to the repertoire of the Chinese actors. This was called the Jin Pan Shi, meaning Peking plays, or acrobatic plays. This class of plays usually represents the military life, but may be employed in cases to represent civil life. These plays are also taken from historical events and constitute real Chinese drama. The chief difference between the Van Pan Shi and the Jin Pan Shi is the manner in which the plays are acted, and the tones used in the singing. In the latter the actors are loud spoken, dance and jump about the stage, flash their swords and knives and make all the noise possible. At the same time the weird music which accompanies the performance grows louder and louder until the din and noise seem to be unbearable. The third class, the Vun Min Shi, is the modern or new play. This class has been copied from the foreign plays, and in a way, represents the advanced or new ideas which are influencing national life in China today. The actors and actresses in these plays dress in semi-foreign styles. They employ the native dialects instead of Mandarin used in all the old style plays.

JAMES B. LEONG, M. A.

The first two classes clearly represent the real Chinese drama. They are based upon historical facts, which are studied in the present-day histories and with which the average school boy in China is perfectly familiar. History thus taught is never forgotten, and the events which happened, in some cases, 3,000 years ago still fresh in the minds of the Chinese.

The Chinese actors are divided into several distinct classes. The same like this country. The first division comprises those who perform in the permanent theatres. The owners of the theatre contract for the services of the whole company, ranging from twenty to one hundred persons, usually consisting of about seventy persons. There were, in the old days, no female members included in the properly constituted companies, and a company which carried actresses had to procure official permission to play. There are now, however, many companies composed wholly of females. An actor's salary ranges from $50.00 to $100,000 per annum.

Those who impersonate female characters are usually the highest paid. The names of some of the most prominent actors and actresses on the Chinese stage today, with an estimate of their salaries, may be interesting to some of the theatrical managers and motion picture stars.

Deur Shin-pan, the king of actors, has received as much as $10,000 per month. He died in May, 1917.

The following are some of the actors and actresses who are still playing on the Chinese stage:

Wong Vung Ch'en, $2000 per month.
Mei Lei-fong, $4000 per month.
Lui Hung Sun, $1500 per month.
Actresses:
Un Shiau Fung, $2000 per month.
Siau Lan Yin, $1500 per month.

Deur Shin-pan, the king of the Chinese actors, was the possessor of a very interesting character. He was the leading actor in China for forty years. He was born in Hupeh Province in Wong Chow-fu seventy years ago, and began studying to become an actor at the age of ten. He was a very bright boy and had an excellent voice—sweet as an organ.

Besides the performance given in the theatres there are many of the temples in China with large stages built in the courts or in the largest rooms to accommodate the plays which are given during the spring and autumn of each year to celebrate the birthdays of the various idols. One man or one family or number of families or sometimes a whole village will employ a troupe of actors for the occasion, and the plays are continued throughout the period of festivities.

The Chinese are beginning to like the modern plays. Before long all the stages in the temples will show moving pictures instead of the old-fashion plays. The average Chinese in China are great spenders in amusements. In some of the American features they have to pay as high as $4.00 or $3.25 gold for their seat, and after the show they are perfectly satisfied.

The good will of the Chinese people toward American business men and of the American people toward Chinese merchants has laid a firm foundation for Chinese-American features.

Continued on Page 107

THE PRESS AND THE PRESS AGENT

By the very virtue of its type, this business, as well as any other form of public entertainment must depend for its existence on publicity. And unlike the more prosaic forms of in dustry it can not pay in money value the true worth of the publicity given it.

In this last respect Motion Pictures and the church are identical. Both depend on an element of human nature for their right to exist. Take from the church its free notices and reviews of sermons and you will leave but a meager fraction of the crowds that once attended. Take from the motion picture the stories that keep the public interest aroused and you will put a stop to many box office lines.

The manufacturer of an automobile keeps his publicity before the people in the shape of cars. They are ever present, reminding you of the maker. Not so the picture. It is a fleeting qantity, here today and gone tomorrow.

In the golden days of the advance man in the little town, free space was to be had in about double tne amount of advertising given. This of course was in addition to enough complimentaries to take the office force and their families to see the greatest show on earth. It was a matter of once or twice a year, seldom oftener. And there were those who protested loudly against the coming of the circus or the medicine show or the carnival because it took so much money out of town.

Today a different condition presents itself, a condition that is not too well understood. either by the press or by the press agent. A new factor in the life of the every-day American has upset the old calculation, and where the circus used to relieve the villages of their small change, that same change, or the greater percent of it now goes back into circulation in the same old channels.

The boy who used to carry water for the elephant now passes hand bills or ushers for his ticket and perhaps a small wage. The local printer in most cases, prints the hand bills, a job he never had before; one of the young ladies of the city is busied at the ticket window, two or more are employed in the orchestra, a young man is making good wages in the projection booth, and in general, a new pay roll has been added to the city.

No more does the affable advance man breeze into the local room and drop the fat cigar on the editor's desk. Today the local theatre man brings in his ad for the morning paper and attached thereto is the "reader" he would like to have run if there is any space for it.

And with this change in the amusement world has also come a change in the editorial management of papers, a change for which the old conditions were largely responsible, and one which must be readjusted still more before either the paper or the theatre will receive the full benefit.

During the past decade the "Free Space Grafter" has become decidedly unwelcome in editorial haunts. The press has become more commercial and the press agent has become more brazen in his demands. It is not surprising in view of past and still continuing conditions that many papers refuse to run one free line of space for any amusement.

Newspaper people are less interested in celebrities than any other craft on earth, because they come in closer contact with them. The glory of distant admiration is erased; the viewpoint of the average reader lost. And for that same reason it sometimes happens to the detriment of the paper that good stories are left unprinted because the editor or the reporter through whose hands the story passes is unable to judge its interest value to the readers of his paper. In this case, the sins of the fathers are responsible not only for the press agent losing out, but also for the failure of the paper to carry a story that would have helped circulation.

To walk into the office of a man who has been running a paper in the same place for twenty years and tell him that he can put on a lot of extra readers by running a live motion picture column is a good deal like telling Aunt Martha how she should bake her biscuits. Aunt Martha knows the game pretty well herself, and the proprietor of a prosperous paper may be given credit for knowing, in some small degree at least, what his readers require in the matter of eight point.

In addition to the difficulty of getting the proposition fairly before the average editor, comes the difficulty of furnishing that same editor with the proper material to conduct a real column of interest. The manner in which the average motion picture company conducts its publicity office is not only a shame to the motion picture industry in general but is a glaring advertisement of the lack of the proper talent in its proper place. It is safe to state that there are not over six operating companies in existence whose publicity departments are furnishing newspapers with a steady correspondence that is worth printing. When this is changed, there will be a marked difference in the number of papers carrying motion picture news.

The worth of this feature to the average newspaper (supposing of course that the column is properly conducted) is based first of all on the city interest in pictures and picture people. And this interest is one item with which few editors are familiar. When the theatre proprietor tells him that there is a great interest in Mary Pickford, it amounts to the same hing as the local manufacturer telling him there is a world-wide demand for Chu-Chu drops. He agrees, good humoredly, and secretly wishes the party with the gab would quit trying to pass his line of hot air to the one in man in town who ought to know better. And in all except one point, the editor is right. The one point is the point which keeps the name of Mark Twain at the head of the list of those able to write real stories of youth.

The average man is prone to find companionship among the people of his own age and possessing in some degree his own ideas. As he grows older the ties of friendship grow stronger and he becomes less apt to step out of his own set for entertainment. He is not particularly interested in the work and play of those he does not know. To carry this still further, the newspaper that is a one man paper, is usually edited to please that man and the people who concur with his ideas. Thus in the East we find certain sections who set the clock, cook their meals, invest their money and pay their help to the schedule set down by the newspaper they swear by. They believe nothing that is not printed in its columns, and they believe implicitly everything that appears therein. Thus, while the management remains the same, a generation may pass with that man at the helm, and highly successful. But with the passing of that man, comes a change that has invariably been for the worse. The new man is unable to express the ideals of the past editor, and people become disgusted and quit reading. And there are no new readers to please. A recent canvass of this particular situation has shown that the day of the community newspaper edited by one man with one man's ideas is numbered, and that in every home where the old paper is found, is also found another paper, read by the younger members of the family, but scorned and often burned by the elder ones.

The newspaper that is to live with its city must live also with the youth of that city, for the child of today is the subscriber of tomorrow and the advertiser in tomorrow's columns. If the paper does not interest him in his youth, it may hardly be expected to convert him in maturity, for he will already be wedded to another.

The interest in motion pictures in any city may be said to be sixty per cent among people who have not reached the age when they take any interest in civic affairs. Few of them read other than the social and personal columns of their local papers. This may easily be verified in any locality at any time by the simple process of inquiry. Johnny likes the paper that gives the best story of the football game. Jennie scans most eagerly those columns that tell of the party she attended last night, and neither of them care a whoop about what the Mayor said when he laid the corner stone of the new city jail.

There is one other point on which Johnnie and Jenny disagree with the rest of the family. They consider it a matter of real importance that Douglas Fairbanks can jump from a speeding automobile to the back of a running horse. Also, if Constance Talmadge cuts her hair short, which she recently did. it is more a matter of news to them than the fact that the prohibition vote is much stronger this year than last.

The fact that over a quarter of a million dollars is spent annually in correspondence between stars and fans is but one verification of the fact that the interest in picture people is far larger than is thought by the average editor, if the editor has ever given the matter any thought. As an instance in this particuar case may be cited the fact that Miss Dorothy Gish recently received a total of 318 letters of sympathy from fan friends following the publication of a short paragraph to the effect that she had been forced to leave location on account of an attack of mountain fever. This item appeared in very few papers having been given out first only to the trade weeklies, and reprinted by a number of dailies whose columns are largely reprint of items appearing in the motion picture papers. As a more striking example, when Mary Pickford was taken ill with influenza, the story was carried by all the press associations, and over twelve thousand letters and telegrams were recived at the Pickford home in the week following.

One of the latest of the larger papers to recognize the interest in a motion picture column has been the Boston Traveler. This paper broke its past policy by printing in detail the story of the lives of Francis X. Bushman and Beverly Bayne at the time of the Bushman divorce case. It carried a column a day on this subject for a week, and during that week its street sale increased several thousand copies. Taking its cue from this move, the paper dispatched a writer to Hollywood, and for the past few months has been carrying a series of life stories of prominent film people, featuring each actor for three days with from one to two columns of reading matter and from one to four cuts daily. It is stated that the circulation increased over 50,000 in the first three weeks of the new feature.

The editor must determine what he shall or shall not print. The material will be shipped to him in generous quantities if he but requests it. In the many weekly letters he receives, it is not a difficult job to sort out enough for a half dozen or dozen good paragraphs daily. By stating what he wants, he will receive from any studio stories of any particular type with reference to the stars and productions of that company. Much of the matter will be far from what he desires. That is due to the fact that motion picture people have not yet proved to their own satisfaction that an ex-editor can get out better publicity as a rule than some one who has never had the experience.

If the publisher who has not yet tried it, will take the chance of setting aside a half column a day for a period of three weeks and devoting it to items of interest to the play-goers of his city, he will find that his new feature will pay for itself a hundred times in the addition of new readers and the added interest of older ones. At any rate, since the amount of free space demanded by the seven hundred administrations is no longer a vital factor, it would seem that the experiment of trying out a motion picture column is one that no publisher should leave long untried. He might, to satisfy his own judgment, inquire from the local news dealers, the number of "fan" magazines that are being sold in his city. The figures will probably awaken interest, inasmuch as the combined figures are well over the million mark today.

Camera!

The Digest of the Motion Picture Industry

Volume II Number 9

Edited and printed on Sunday afternoon of each week at 4513 Sunset Boulevard, in Los Angeles, California.

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1889.

Devoted to the News of the Motion Picture Industry

E. M. ROBBINS.....Editor
Raymond Cannon.....Business Mgr.

Telephone .....Holly 1539

Price 5 Cents per copy, $1.50 per Year

Sunday June 1

In this, the year book issue of CAMERA!, the first attempt to catalogue the details that will some day go together to make up the printed history of the Motion Picture Industry as regards productions, much has been attempted and but a small fraction of what was desired has been accomplished. This has been due, largely to the lack of existing records and to the difficulty of coming into contact with the proper number of people whose minds still hold fresh memories of the things that have been most important in the development of the silent drama.

It is with a feeling of part failure, yet with the knowledge that an honest effort has been made that the publishers of CAMERA- present this issue to the people of the industry.

If this seems half apologetic, it should not be taken as too much so. because the publishers feel that while the work falls far short of the ideal, there has still been accomplished a greater work than has ever before been attempted along similar lines, and with these facts in view, work has already started on the next Year Book, which will be as much more complete than this as is this issue more complete than any previously printed.

It has been found, for instance, that the size in which this book has been published is not the most practical size for an edition of this character. This, however, was not known until too much labor had been expended to make the necessary changes. The next year's issue will reach the public in a form far more convenient and handy, much more economical in publishing, and with a view to classification that could not be attempted in this issue.

In the point of subject matter, next year's issue will attempt to cover its field in a way similar to the "World Almanac,.' however confining all subject matter to Motion Pictures. as regards production. Little has been done in this issue with regard to eastern production, not because no attempt was made, but rather because the attempt was made too late Several weeks have passed since the date on which it was originally intended to publish this issue. During this time the mails have been awaited eagerly, but have not been freighted with the fruits of hope.

Thus it has been found that in order to secure the data wanted, months are required where weeks were estimated and for that reason letters of inquiry ar already in the mail seeking information for the next issue.

THE PRODUCTIONS OF THE YEAR

Looked at from the standpoint of pure motion picture art, the year 1918 has but few things to recommend it historically. This is due, undoubtedly to the fact that the complete machinery of nearly every studio was turned over to the production of pictures with a distinct propaganda flavor. Not that this is to be decried. Rather does it forever still the slurring tongues, that harped jangling tunes of discord with regard to the real worth of the Motion Picture Industry.

There has been, however, a decided tendency on the part of those producers making propaganda pictures. to place too much reliance on the waving flag, and political sub-titles to allow any addition to the artistic achievements of the year.

Early in 1918, in March to be exact, came "Hearts Of The World," among the first and easily the greatest of the propaganda pictures. largely because it was not recognized as such. In fact it was several weeks after its premier before it began to be termed a work of propaganda.

Its smaller successors, "The Kalser," "Lest We Forget," "My Four Years In Germany," "The Yellow Dog," "The Hun Within," and numerous others of a similar trend played a large part in the development of the American war spirit, and probably will never receive the credit justly due them. As dramatic achievements, few had much to recommend them to the reviewer, but in the point of technique there was a distinct advance along new lines.

For instance, a major assigned to Hollywood by the United States army, was heard to say that if a real battle could be staged with the exactness and precision of its motion picture mimic, the Germans would have been driven across the Rhine many months before the retreat actually took place.

The photography of night battle scenes, the falling flares, the smoke and hurry and the crash of battle was almost an untried thing at the beginning of the year, and in this respect each added production gave something new in the matter of technique. The use of the minlature, while by no means new, was developed to such an extent that entire fleets, both air and water, became possible of presentation on the screen. adding effectiveness which could have been obtained in no other way unless at the cost of millions.

In the point of story value, little could be said of any of the propanganda pictures which depended almost solely on the speed and spectacular action of melodramatic action to bring the audience to a patriotic fever. Not more than three propaganda pictures seen by this department could be classed as having any real story value.

In the matter of dramatic portrayal, an element almost new to tne screen was introduced, namely fear. Nearly every propaganda picture had as one of its leading situations the menace of the brutal German officer for the girl inside the German lines. The portrayal of fear had, up until this time. been attempted in very few instances.

The signing of the armistice found many producers at the close or in the middle of productions that would undoubtedly have been still better than anything they had accomplished up until this time, but with the signing of the armistice the American public, at least according to the exhibitors, suddenly lost its taste for pictures with a war flavor.

Producers at that time working on propaganda pictures found themselves up against a problem of turning their pictures into something more appealing, or facing a large financial loss. In all probability that may be taken as the reason why very few of the last war pictures carried the same degree of art value as their predecessors.

It is safe to say that had the war continued for another year production of pictures of this type would have reached a level of art high above that which was really accomplished.

In lines other than propaganda but few pictures deserve special mention. Probably the first of these is Maurice Tourneur's "The Blue Bird" which in the point of photographic beauty, wealth of ideal and strength of general appeal, might well be termed one of the finest offerings of the twelve-month period, if not the best.

Among the more quiet pictures of the year which present themselves as bidding for place in the better drama of the screen may be mentioned "Viviette," directed by Walter Edwards.

"The Whispering Chorus," a De Mille picture which caused cousiderable adverse comment among actors, and especially among exhibitors. had many things about it to recommend it as one of the better offerings of the year. So also "Stella Maris" with Mary Pickford, a Francis Marion story directed by Marshall Neilan.

Of the five reel pictures which, while not causing much of a flurry of excitement at the time of its production, has already been billed for many return engagements and is slowly marking itself as one of the year's best efforts is "The Hope Chest" starrlug Dorothy Gish.

Among the Westerns, "Believe Me, Xantippe," with Wallace Reid and Ann Little, under Donald's Crisp's directon, will come near to holding place as the best of its type. Lois Weber may be given credit for two screen stories that will bear return engagements, "For Husbands Only" and "Borrowed Clothes," featuring Mildred Harris and Lew Cody, both of which are sex stories that may or may not offend the tender sensibillties of some censor boards. but which show a fine attention to detail and a true sense of character value seldom found in screen productions.

In a class by itself which we are unable to compare with any other might be mentioned J. Stuart Blackton's "Missing" a production in which direction, characterization and photography combined with a fair story to make a production which should not be shelved for some time to come.

In the more emotional work, Nazimova's "Revelation" directed by Geo. Baker, will probably head the list for the year. The last half reel of this picture marred it for art's sake and it is to be hoped that Metro will see fit to change this ending and keep the picture on the screen. Another picture which has failed of much mention and which is due for considerable criticism, yet presented many fine points was a five-reel Universal Production, "The Two-Soul Woman," in which Priscilla Dean was starred under Elmer Clifton's direction.

ACTORS (?)

By Richard Willis

Expensive frocks don't make a leadin' lady;
Just bein' tough won't make a vampire shady.
Short skirts and curls can't make an ingenue;
It ain't the dress or looks, it's what you DO.
A perfect thirty-six won't bring the boodle,
Unless you've got gray matter in your noodle.
A pretty face alone won't make a star;
It ain't just what you WANT, it's what you ARE.

* * *

A leadin' man ain't made by a moustache,
A "heavy" by a scowl or lookin' harsh.
A suit of "soup an' fish" don't show good breedin'
When how to wear 'em is what you are needin'.
A pair of chaps a cowboy doesn't make,
A gen-u-ine performer you can't fake.
A handsome mug or clothes may be a factor,
BUT, it's brain and work what makes a moving picture actor.

GREETINGS

From Richard Willis

Here's luck a-plenty, Camera! I can't help liking you;
You're a lusty little slammerer, but you can praise well too.
Your news is bright and crisp, Sirs, your criticism terse is,
You show rare pluck and daring by publishing my verses.
So keep the good work going and to yourselves stay true,
Because I want, dear Camera! to go on liking you.

PRODUCTIONS OF THE YEAR 1918

This list includes every American production made during the year 1918, data on which was available to the research department of Camera! It has been compiled from the lists furnished by various producers, from exchanges and by frequent reference to the columns of the Moving Picture World and Motion Picture News.

Accidental Honeymoon (The); Rapf; 5; Robert Warwick and Elaine Hammerstein.
Accusing Toe (The); Judge Brown; 2; Comedy-Drama.
Ace High; Fox; 5; Drama; June 9, 1918.
Adam and Some Eves; Klever Komedy; Feb. 11, 1918; Victor Moore.
Adventurous Ambrose; L-KO; 2; Comedy; April 17, 1918.
After Henry; Metro Comedy; Drew; Feb. 18, 1918.
After the Matinee; Sparkle Comedy.
Agonies and Agnes; World Comedy; Marie Dressler; 2; July 8, 1918.
Ain't It So; Jester Comedy; 2; Oct. 1, 1918.
Airing Their Troubles; Triangle Komedy; Feb. 3, 1918.
Alias Mary Brown; Triangle; Pauline Starke; 5; Drama; Aug. 4, 1918.
Ali Baba and the Forty Thieves; Fox; Nov. 25, 1918.
Alien Enemy (An); 5; Drama; Louise Glaum; April 1, 1918.
Alimony; F. N. Exhibitor's Circit; Josephine Whittell.
All Dressed Up; Christie Comedy.
All Fool's Day Affair (An); Jaxon Comedy.
All for Gold; Western and Railroad; Eileen Sedgwick; 2; Drama; Oct. 5, 1918.
All for the Love of a Girl; Drew Comedy; April 29, 1918.
All "Fur" Her; Jester Comedy; 2; April, 1918.
All Kinds of a Girl; Strand; Elinor Field; Comedy; Sept. 17, 1918.
All Man; Vitagraph; Harry Morey; 5; Drama; Aug. 5, 1918.
All Mixed Up; Christie Comedy; Dec. 3, 1918.
All Night; Bluebird; Carmel Myers; 5; Drama; Nov. 2, 1918.
All Stuck Up; Essanay Comedy.
All the World to Nothing; American; William Russell; Nov. 10, 1918.
All Women; Goldwyn; 6; Drama; 7; June 2, 1918; Mae Marsh.
Almost Welcome; Star Comedy; July 20, 1918.
Amarilly of Clothes-Line Alley; F. P. L.; Pickford; 5; Drama; Mar. 11, 1918.
Ambrose and His Widow; L-KO; 2; Comedy; March 13, 1918.
Ambrose, The Lion-Hearted; L-KO; 2; Comedy; Feb. 27, 1918.
American Buds; Fox; 7; Feb. 24, 1918.
American Live Wire (An); Vitagraph; 5; Drama; March 18, 1918; Earle Williams and Grace Darmond.
America's Answer; World; Nov. 11, 1918.
And a Still Small Voice; Mutual Star; Henry B. Walthall; 5; Drama; Dec. 29, 1918.
Angel Child; Plaza; Kathleen Clifford.
Annexing Bill; Astra; 5; Comedy-Drama; Gladys Hulette; July 7, 1918.
Ann's Finish; Mutual Star; 5; Drama; March 11, 1918.
Answer (The); Triangle; 7; Drama; Alma Reubens; March 17, 1918.
Anybody's Money; Jaxon Comedy.
Appearance of Evil (The); World; June Eldridge; 5; Drama; Oct. 7, 1918.
Are Brunettes False; Strand; Elinor Field; Oct. 29, 1918.
Are Married Policemen Safe? Fox Comedy; 2; Jan. 13, 1918.
Are Second Marriages Happy? Christie Comedy; Sept. 9, 1918.
Are Wives Reasonable? Keystone Comedy; 2; May 26, 1918.
Are Working Girls Safe? Ebony Comedy.
Artist's Model (The); Flagg Comedy; 1; Feb. 13, 1918.
Ashcan Valley; L-KO; 2; Comedy; Jan. 23, 1918.
Ashes of Love; Graphic.
Atom (The); Triangle; Pauline Starke and Harry Mestayer; 5; Drama; Sept. 15, 1918.
At Sword's Point; Nestor; Comedy; Mar. 4, 1918.
At the Mercy of Men; Select; 5; Drama; April, 1918.
Babes and Boobs; Big V Comedy; Feb. 11, 1918.
Bachelor's Children (A); Vitagraph; 5; Drama; April 22, 1918.
Back to the Woods; Goldwyn; Mabel Normand; 5; Comedy-Drama; July 28, 1918.
Bad News; Star Comedy; July 6, 1918.
Bandit and the Preacher (The); Hart; 5; Drama.
Barbarous Plots; L-KO; 2; Comedy; Hugie Mack and Bobby Dunn; June 30, 1918.
Baree, the Son of Kayan; Vitagraph; 5; Drama; May 27, 1918.
Barnacle Bill; Ebony Comedy; 1.
Barrier (The); Select; 7; Drama.
Bath House Scandal (The); Nestor; Comedy; May 20, 1918.
Bathing Beauties and Big Boobs; Big V, Comedy; July 22, 1918.
Bathtub Marriage (A); Ray Comedy.
Battle Royal; Sennett Comedy; May 20, 1918.
Battling Jane; F. P. L.; Dorothy Gish; 5; Drama; Oct. 6, 1918.
Bawled Out; Century Comedy; Aug. 14, 1918.
Beach Birds; Pyramid Comedy; 2.
Beaches and Peaches; L-KO; 2; Comedy-Drama; Dave Morris and Gladys Varden; Feb. 20, 1918.
Beans; Bluebird; Edith Roberts; 5; Drama.
Beans for Two; Strand; Dec. 22, 1918.
Bears and Bad Men; Big V. Comedy; 2; Oct. 7, 1918.
Beating Him to It; Jaxon Comedy.
Beating the Limited; Western and Railroad; Neal Hart; 2; Drama; Sept. 1, 1918.
Beat It; Rolin; 1; Comedy; Feb. 24, 1918.
Beauties and Bombs; Pyramid Comedy; 2.
Bautiful Liar (The); Nestor; Ben Wilson; Dec. 16, 1918.
Beautiful Mrs. Reynolds; World; 5; Drama; Jan. 21, 1918.
Beautiful Thoughts; Drew Comedy; April 22, 1918.
Beauty and the Rogue; Mutual Star; 5; Drama; Jan. 28, 1918.
Beauty in Chains; Universal; 5; Drama; March 11, 1918.
Before and After Taking; Metro Comedy; Drew; March 4, 1918.
Beggar Woman (The); Russian Art; 5; Drama; March 17, 1918.
Belgian (The); U. S. Exhibitors; Walker Whiteside and Valentine Grant; 7; Drama.
Believe Me, Zantippe; F. P. L.; 5; Drama; May 27, 1918.
Bell Boy (The); Arbuckle Comedy; March 18, 1918.
Bells of Liberty (The); 2; Comedy; July 10, 1918.
Bells (The); Anderson-Brunton; Frank Keenan; 5; Drama; Oct. 20, 1918.
Beloved Blackmailer (The); World; Carlyle Blackwell; 5; Drama; Aug. 12, 1918.
Beloved Imposter (The); Vitagraph 5; Drama; Gladys Leslie; Dec. 16, 1918.
Beloved Traitor (The); Goldwyn; 6; Drama; Feb. 24, 1918.
Berlin Via America; Ford; 6.
Berth Control; Star Comedy; June 29, 1918.
Best of a Bargain (The); Sparkle Comedy.
Better Half (The); Select; Alice Brady; 5; Drama; Sept., 1918.
Betty's Adventure; Christie Comedy.
Betty Takes a Hand; Triangle; 5; Drama; Jan. 6, 1918.
Betty Wakes Up; Christie Comedy.
Between Men; Wm. S. Hart.
Beware of Blonds; Strand; June 18, 1918.
Beware of Boarders; Sennett Comedy; Oct. 6, 1918.
Beware of Strangers; Selig; 8; Drama; May, 1918.
Beyond the Law; Southern; Emmett Dalton; 6.
Beyond the Shadows; Triangle; William Desmond; 5; Drama; July 28, 1918.
Biggest Show on Earth (The); F. P. L.; 5; Drama; May 6, 1918.
Big Idea (The); Rolin; 1; Comedy; Harold Lloyd; Jan. 20, 1918.
Billie in Society; Highgrade; 2; Comedy.
Bill's Baby; Capitol Comedy; 2; May 6, 1918.
Billy's Fortune; Capitol Comedy; 2; Aug. 12, 1918.
Bill's Opportunity; Capitol Comery; 2; Aug. 26, 1918.
Bill's Predicament; Capitol Comedy; 2; May 20, 1918.
Bill's Sweetie; Capitol Comedy; 2; Sept. 22, 1918.
Billy in Harness; Highgrade; 2; Comedy.
Bird of Bagdad (A); Broadway Star; 2; Drama.
Bird of Prey (The); Fox; Gladys Brockwell; 5; Drama; Aug. 11, 1918.
Birds of a Feather; Capitol Comedy; 2; June 3, 1918.
Birth of Democracy; Franco-American; Lida Borelli; 7; Drama.
Bit of Jade (A); Mutual Star; 5; Drama; Mary Miles Minter; April 1, 1918.
Black and Tan Mix-Up (A); Ebony Comedy; 1.
Black and White; Judge Brown; 2; Comedy-Drama.
Blackmailers (The); Am. Standard.
Black Sherlock Holmes (A); Ebony Comedy; 1.
Blind Adventure (The); Vitagraph; 5; Drama; Jan. 7, 1918.
Blindfolded; Hodkinson; 5; Drama; Bessie Barriscale; April 15.
Blindness of Divorce (The); Fox; All Star; 7; Drama; April 7, 1918.
Blind Pig (A); L-KO; 2; Comedy; June 12, 1918.
Blyue Bird (The); F. P. L.; 5; Drama; March 31, 1918.
Blue Blazes Rawden; F. P. L; W. S. Hart; 5; Dramatic; Feb. 18, 1918.
Blue Blood; Goldwyn; 6; Drama.
Blue-Eyed Mary; Fox; 5; Drama; June 2, 1918.
Blue Jeans; Screen Classics; Viola Dana; 7; Drama.
Boarders and Bombs; Highgrade; 2; Comedy.
Boarding House Battle (A); Three C. Comedy.
Bombs and Bull; Highgrade; 2; Comedy.
Bondman (The); Fox; William Farnum; 5; Drama.
Bonds and Banners; Big V. Comedy; July 1, 1918.
Bonnie Annie Laurie; Excel; Peggy Hyland; Sept., 1918.
Boodle and Bandits; Big V. Comedy; June 24, 1918.
Boobley's Baby; Drew Comedy; July 8, 1918.
Borrowed Baby (The); Nestor; Comedy; June24, 1918.
Border Raider (The); Diando; George Larkin; 5; Drama; Oct. 6, 1918.
Border Wireless; F. P. L.; William S. Hart; 5; Drama; Oct. 6, 1918.
Borrowed Clothes; Jewel; 6; Drama; Mildred Harris; Nov. 18, 1918.
Boss of Lazy "Y" (The); Triangle; 5; Drama.
Bound in Morocco; F. P. L.; Douglas Fairbanks; 5; Drama; Aug. 5, 1918.
Boston Blackie's Little Pal; Metro; Bert Lytell; 5; Drama; Aug. 26, 1918.
Boy Built City (A); Judge Brown; 2; Comedy-Drama.
Boy Scouts to the Rescue; Universal Special; in a series of two-reel episodes, as follows: "Aides of a Nation," "On the Trail," "The Great Mine Disaster," "Treachery at Sea"; 2.
Brace Up; Bluebird; 5; Drama; March 18, 1918.
Branded Man (The); Western and Railroad; Helen Gibson; 2; Drama.
Brand's Daughter; Falcon; 4; Drama.
The Brass Bullet; Universal Special; in a series of two-reel Drama episodes, as follows: "A Flying Start," 2; "The Muffled Man," 2; "Locked in the Tower," 2; "Smoked Out," 2; "The Mock Bride," 2; "A Dangerous Honeymoon," 2; "The Depth Bomb," 2; "The Room of Flame," 2; "A New Peril," 2; "Evil Waters," 2; "Caught by Wireless," 2; "$500 Reward," 2; "On Trial for His Life," 2; "In the Shadow," 2; "The Noose," 2; "The Avenger," 2; "The Amazing Confession," 2.
Brass Check (The); Metro; Francis X. Bushman, Beverly Bayne; 5; Drama; Mar. 11, 1918.
Brave and Bold; Fox; 5; Drama; May 5, 1918.
Brazen Beauty (The); Bluebird; Priscilla Dean; 5; Drama.
Bread; Universal; Mary McLaren; 6; Drama; Sept. 1, 1918.
Breakers Ahead; Metro; Viola Dana; 5; Drama; Mar. 25, 1918.
Bride (The); Flagg Comedy; Jan. 16, 1918.
Bride and Groom; Rolin; Harold Lloyd; Comedy; Aug. 18, 1918.
Bride of Fear (The); Fox; 5; Drama; April 7, 1918.
Bride of Hate; Frank Keenan.
Bride's Awakening (The); Universal; 6; Drama; May 25, 1918.
Brief Debut of Tilly (The); Broadway Star; 2; Drama.
Bright and Early; King Bee; June 1, 1918.
Bright Lights; Sennett Comedy.
Bright Lights Dimmed (The); Metro Comedy; Drew; Feb. 11, 1918.
Broadway Bill; Metro; Harold Lockwood; 5; Drama; Feb. 11, 1918.
Broadway Love; Bluebird; Dorothy Phillips; 5; Drama; Jan. 21, 1918.
Broadway Scandal (A); Bluebird; 5; Drama.
Broken Ties; World; June Elvidge, Montague Love; Arthur Ashley; 5; Drama; Feb. 18, 1918.
Broncho Billy, a Friend in Need; Essanay; April 5, 1918.
Broncho Billy and the Greaser; Essanay; May 24, 1918.
Broncho Billy and the Rattler; Essanay; March 8, 1918.
Broncho Billy and the Rustler's Child; Essanay; April 26, 1918.
Broncho Billy and the Settler's Daughter; Essanay; March 22, 1918.
Broncho Billy and the Western Girls; Essanay; June 21, 1918.
Broncho Billy Rewarded; Essanay; July 12, 1918.
Broncho Billy's Close Call; Essanay Comedy; G. M. Anderson and Marguerite Clayton; March 15, 1918.
Broncho Billy's Fatal Joke; Essanay; May 31, 1918.
Broncho Billy's First Arrest; Essanay; April 19, 1918.
Broncho Billy's Grit; Essanay; June 7, 1918.
Broncho Billy's Indian Romance; Essanay; March 29, 1918.
Broncho Billy's Last Deed; Essanay; May 3, 1918.
Broncho Billy's Leap; Essanay; March 1, 1918.
Broncho Billy's Secret; Essanay; May 17, 1918.
Broncho Billy's Squareness; Essanay; May 10, 1918.
Broncho Billy's True Love; Essanay, June 14, 1918.
Broncho Billy's Wild Ride; Essanay; April 12, 1918.
Broncho Billy Trapped; Essanay; July 5, 1918.
Broncho Billy Wins Out; Essanay; June 28, 1918.
Brown of Harvard; Kleine; Hazel Daly and Tom Moore; 6; Drama; Jan. 10, 1918.
Bruin Trouble; Nestor; Belle Bennett; Comedy; July 29, 1918.
Buchanan's Wife; Excel; Virginia Pearson; Oct. 27, 1918.
Buck Bailey's Failin'; Rancho; 2; Drama.
Bucking Society; Sennett Comedy.
Bud's Recruit; Judge Brown; 2; Comedy-Drama.
Bull's Eye (The); Universal Special; Drama; in a series of two-reel episodes, as follows: "First Blood," 2; "The Fearless One," 2; "Desperate Odds," 2; "The Swing of Death," 2; "On the Brink," 2; 'Riding Wild," 2; "Dynamite," 2; "The Flaming Crisis," 2; "Coyotes of the Desert," 2; "Fired," 2; "Burning Sands," 2; "Sold at Auction," 2; "Running Wild," 2; "In Irons," 2; "The Runaway," 2.
Bully (The); Ebony Comedy.
Bum Bomb (A); Nestor; Betty Schade; Comedy; Sept. 9, 1918.
Bumps and Boarders; Big V Comedy; 2; Dec. 30, 1918.
Bunco Billy; Highgrade; 2; Comedy.
Burden of Proof (The); Select; Marion Davies; 5; Drama; Sept., 1918.
Burglars; Strand Comedy; Jan. 15, 1918.
Burglar for a Night; Hodkinson; J. Warren Kerrigan; Aug. 5, 1918.
Business of Life (The); Vitagraph; Alice Joyce; 5; Drama; April 8, 1918.
Busted Romance; Ebony Comedy.
Busy Inn (The); Russian Art; 5; Drama; April 14, 1918.
Butler Bust-Up (A); Triangle Komedy; Jan. 27, 1918.
Butler's Blunder (The); Nestor Comedy; Eillen Sedgwick; July 1, 1918.
Butter Again; Nestor Comedy; June 10, 1918.
Buyer From Cactus City (The); Broadway Star;2; Drama.
By Fowl Means; Strand; June 11, 1918.
By Heck I'll Save Her; Clover Comedy.
By Hook or Crook; World; Carlyle Blackwell and Evelyn Greely; 5; Drama; Sept. 9, 1918.
By Injunction; Broadway Star; Chet Ryan; 2; Drama.
By Might of His Right; Drew Comedy; Aug. 19, 1918.
By Orange Aid; Christie Comedy.
By Proxy; Triangle; Roy Stewart; 5; Drama; July 21, 1918.
By Right of Purchase; Select; Norma Talmadge; 6; Drama; Feb., 1918.
By the Sea; Chaplin Comedy.
By the World Forgot; Vitagraph; Hedda Nova; 5; Drama; Sept. 16, 1918.
Cabaret (The); World; 5; Drama; June 10, 1918.
Cabaret Girl (The); Bluebird; 5; Drama; Dec. 16, 1918.
Cabbage Queen (The); Century Comedy; Alice Howell; 2; Dec. 18, 1918.
Cactus Crandall; Triangle; Roy Stewart; 5; Drama; Aug. 11, 1918.
Caillaux Case (The); Fox; 6; May 19, 1918.
Call of Spring; Pyramid Comedy; 2.
Camille; Hanover; 6; Drama.
Camouflage; Jester Comedy; 2; Nov. 15, 1918.
Camouflage Ball; Pyramid Comedy; 2.
Camouflaged Baby (The); Rainbow Comedy.
Camouflage Kiss (A); Fox; June Caprice; 5; Comedy-Drama; March 31, 1918.
Camping Out; Capitol Comedy; 2; Oct. 7, 1918.
Capers and Crooks; Big V Comedy; Sept. 9, 1918.
Captain of His Soul; Triangle; Walt Whitman and Claire McDonald; 5; Drama; Feb. 10, 1918.
Captain's Captain (The); Vitagraph; Alice Joyce; 5; Drama; Dec. 30, 1918.
Captive God; Wm. S. Hart.
Captured Alive; Western and Railroad; Helen Gibson; Drama; Dec. 14, 1918.
Carmen of the Klondyke; State; Clara Williams; 7; Drama.

Continued on Page 41

Brentwood Film Corporation

Lloyd C. Haynes, President

Producers of:

"The Turn in the Road"

Released thro' Exhibitor's Mutual March 16

"Better Times"

See Trade Announcements for Release Date

4811 Fountain Avenue Los Angeles, California

KING W. VIDOR

Author and Director of the BRENTWOOD Productions "THE TURN IN THE ROAD" and "BETTER TIMES"

One picture in a thousand—Exhibitor's Trade Review. A most compelling story.—L. A. Times. There is room for many more of the same sort—Edward Weitzel in the Moving Picture World. Great. A modern theme that grips.—Dramatic Mirror. This one should make patrons happy. Will cause talk.—Motion Picture News. The most human drama ever enacted before the camera.—Washington Star. Mr. Vidor shows he has a grasp upon the fundamentals of pictorial composition and the technique of making pictures dramatic and meaningful.—N. Y. Times A wholesome story touching the passions and virtues of a clean-cut group of people—presents problems and offers cheering solutions—likely to remain stamped upon the mind of every audience.—L. A. Examiner.

"BETTER TIMES"—now in the making—will soon be with you!

Maurice Tourneur Productions, Inc.

OF CULVER CITY, CALIFORNIA

Annual Announcement:

"Alias Jimmy Valentine"

"Poor Little Rich Girl"

"Barbary Sheep"

"Trilby"

"Rose of the World"

"Sporting Life"

"The Whip"

"Woman"

"White Heather"

PRODUCTIONS OF THE YEAR 1918----Continued

Carnivals and Cannibals; L-KO; 2; Comedy; Jan. 2, 1918.
Case of Bennie (The); Judge Brown; 2; Comedy-Drama.
Case of Eugenics (A); Drew Comedy; June 10, 1918.
Cast Off (The); Foursquare; Bessie Barriscale.
Cast Off (The); Ince.
Caught in the Act; Excel; Peggy Hyland; Nov. 14, 1918.
Caught With the Goods; Triangle Komedy; March 17, 1918.
Cavanaugh of the Forest Rangers; Vitagraph; 5; Drama; Feb. 25, 1918.
Cavell Case (The); Select; Nov., 1918.
Cave Man Stuff; Nestor Comedy; Jan. 7, 1918.
Cecilia of the Pink Roses; Select; Marion Davies; 6.
Challenge Accepted (The); Hodkinson; Zena Keefe; 5; Drama; Dec. 23, 1918.
Changing Woman (The); Vitagraph; Hedda Nova; 5; Drama; Aug. 19, 1918.
Chase Me Charlie; Essanay; 5; April 8, 1918.
Cheating His Wife; Ray Comedy.
Cheating the Public; Fox; 7; Drama; Jan. 20, 1918.
Check Your Baggage; Rolin; Toto; Comedy; Dec. 22, 1918.
Check Your Hat Sir; Essanay Comedy; Don Barclay.
Cheerful Liars; Goldburg; Charlie Fang; Comedy.
Children in the House; Norma Talmadge.
Chinese Musketeer (The); Goldburg; Charlie Fang; Comedy.
Chocolate of the Gang; Judge Brown; 2; Comedy-Drama.
Choo Choo Love; Century Comedy; Alice Howell; 2; July 17, 1918.
Chumps and Cops; Big V Comedy; 2; Oct. 14, 1918.
Circumstantial Evidence; Christie Comedy.
City of Boys; Judge Brown; 2; Comedy-Drama.
City of Dim Faces (The); F. P. L.; Sessue Hayakawa; 5; Drama; July 15, 1918.
City of Purple Dreams (The); Exhibitors.
City Slicker (The); Rolin Comedy; June 2, 1918.
Civilization; Harper.
Claim (The); Metro; Edith Storey; 5; Drama; March 18, 1918.
Clarion Call (The); Broadway Star; 2; Comedy-Drama.
Claw (The); Select; Clara K. Young; 5.
Claws of the Hun (The); F. P. L.; Charles Ray; 5; Drama; July 8, 1918.
Clean Sweep; L-KO; Merta Sterling; 2; Comedy; July 24, 1918.
Clemenceau Case (The); Fox.
Cleopatra; Fox; Theda Bara.
Clients of Aaron Green (The); Broadway Star.
Closin' In; Triangle; 5; Drama; June 24, 1918.
Cloud (The); Sterling; 5; Drama.
Cloven Tongue (The); Russian Art; 5; Drama; Jan. 20, 1918.
Clutch of Circumstance (The); Vitagraph; Corrine Griffith; 5; Drama; Aug. 26, 1918.
Coals for the Fire; Vitagraph Comedy; Feb. 11, 1918.
Coals of Fire; F. P. L.; Enid Bennett; 5; Drama; Aug. 26, 1918.
Coast Guard Patrol (The); Ford; Nell Shipman; 7; Drama.
Code of the Yukon; Select; Mitchell Lewis; Dec., 1918.
Columbia; Gotham.
Comeback of Barnacle Bill (The); 1; Ebony Comedy.
Come On In; F. P. L.; Shirley Mason; 5; Drama; Sept. 22, 1918.
Come Through; Jewel; 7; Drama.
Coming of Faro Nell (The); Broadway Star; 2; Drama.
Compliments of the Season; Broadway Star; 2; Comedy Drama
Confession (The); Fox; 5; Drama; May 19, 1918.
Conquered Hearts; Ivan.
Convict; Astra; 5; Drama; Jan. 6, 1918.
Cook (The); Arbuckle Comedy; Sept. 15, 1918.
Cooks and Crooks; L-KO; 2; Comedy; Mar. 20, 1918.
Co-respondent (The); Jewel; 6; Drama.
Count and the Wedding Guest (The); Broadway Star; 2; Comedy-Drama.
Counts and No Accounts; Big V Comedy; April 15, 1918.
Courts and Convicts; Big V Comedy; Feb. 18, 1918.
Coward (The); Frank Keenan.
Coward's Courage (A); Triangle Komedy; Feb. 24, 1918.
Crab (The); Frank Keenan.
Crashing Through to Berlin; Jewel; 7; Patriotic.
Craving (The); Hoffman.
Crime of the Hour; United.
Cross Bearer (The); World; 7; April 1, 1918.
Crown Jewels; Triangle; Claire Anderson; 5; Drama; Dec. 22, 1918.
Crucible of Life; General; Drama.
Cruise of the Make-Believes (The); F. P. L.; Lila Lee; 5; Drama; Sept. 8, 1918.
Cub and the Daisy Chain (The); Drew Comedy; July 22, 1918.
Cupid and the Cop; Keystone Comedy; 2; June 16, 1918.
Cupid Angling; Hodkinson; Ruth Roland Douglas; Sept. 9, 1918.
Cupid by Proxy; Diando; Baby Marie Osborne; 5; Comedy-Drama; July 21, 1918.
Cupid in Quarantine; Strand; Elinor Field; Sept. 10, 1918.
Cupid's Camouflage; Christie Comedy.
Cupid's Column; Drew Comedy; July 1, 1918.
Cupid's Round-Up; Fox; 5; Drama; Tom Mix; Jan. 17, 1918.
Cupid vs. Art; Century Comedy; Alice Howell; 2; Sept. 11, 1918.
Curse of Eve (The); Corona; 6; Drama.
Curse of Iku (The); Essanay; 7; Drama; Frank Borzage, Tsuru Oaki.
Cyclone Higgins, D. D.; Metro; 5; Drama; May 13, 1918.
Cynthiana; Broadway Star; 2; Drama.
Daddy's Girl; Diando; 5; Comedy-Drama; Marie Osborne; Mar. 3, 1918.
Dad's Knockout; Capitol Comedy; 2; July 15, 1918.
Dakota Dan; Hart; 2.
Damaged Goods; Star Comedy; Aug. 24, 1918.
Dan Cupid, M. D.; Strand; Dec. 4, 1918.
Danger Ahead; Western and Railroad; Helen Gibson; 2; Drama; Sept. 14, 1918.
Danger Game (The); Goldwyn; 6; Drama; Madge Kennedy; April 7, 1918.
Danger—Go Slow; Universal; Mae Murray; 5; Drama; Dec. 16, 1918.
Danger Mark (The); F. P. L.; Elsie Ferguson; 5; Drama; July 29, 1918.
Danger Within; Bluebird; 5; Drama.
Danger Zone (The); Excel; Madlaine Traverse; Dec. 29, 1918.
Dare Devil (The); Mutual Star); 5; Drama; Gail Kane; Oct. 13, 1918.
Daring and Dynamite; Big V Comedy; 2; Dec. 9, 1918.
Daughter Angele; Triangle; Pauline Starke; 5; Drama; Aug. 25, 1918.
Daughter of Destiny (The); F. N. Exhibitors' Circuit; Mme. Petrova; 7.
Daughter of France (A); Fox; 5; Drama; Virginia Pearson; Mar. 24, 1918.
Daughter of the Gods (A); Fox; Annette Kellerman.
Daughter of the Old South (A); F. P. L.; Pauline Frederick; Nov. 17, 1918.
Daughter of the West (A); Diando; 5; Drama; May 26, 1918.
Dawnmaker (The); Wm. S. Hart.
Dawn of Understanding (The); Vitagraph; Bessie Love; 5; Drama; Dec. 2, 1918.
Day at West Point (A); Ultra.
Daybreak; Metro; 5; Drama; Emily Stevens; Jan. 7, 1918.
Dead Shot (The); Western and Railroad; Helen Gibson; 2; Drama; Nov. 30, 1918.
Death Dance (The); Select; Alice Brady; 5; Drama; Aug., 1918.
Debt of Honor (The); Fox; 5; Drama; Peggy Hyland; Mar. 10, 1918.
Deceivers (The); Drew Comedy; April 15, 1918.
Deciding Kiss (The); Bluebird; Grace Cunard; 5; Drama.
Deemster (The); Arrow.
De Luxe Annie; Select; 7; Drama; May, 1918.
Demon (The); Metro; Edith Storey; 5; Drama; July 22, 1918.
Denny from Ireland; Hamilton; 5; Drama.
Depot Romeo (A); Essanay Comedy.
Desert Law; Triangle; Jack Richardson; 5; Drama; Sept. 15, 1918.
Desert Man (The); Wm. S. Hart.
Desert Wooing (A); Famous Players-Lasky Corp.; 5; Drama; July 23, 1918.
Desired Woman (The); Vitagraph; 5; Drama; March 11, 1918.
Desperate Scoundrel (A); Sennett Comedy; 2.
Detective (The); Sparkle Comedy.
Deuce Duncan; Triangle; William Desmond; 5; Drama; Nov. 24, 1918.
Devil's Double (The); Wm. S. Hart.
Devil's Needle (The); Norma Talmadge.
Devil's Playground (The); Atlantic; 7; Drama; Vera Michelena.
Devil's Wheel (The); Fox; 5; Drama; Gladys Brockwell; March 17, 1918.
Devil with the Wimmin (The); Nestor; Comedy; Max Asher; Feb. 11, 1918.
Did She Do Wrong? Keysotne Comedy; March 10, 1918.
Dimples and Dangers; Keystone Comedy; 2; Jan. 20, 1918.
Diplomatic Henry; Drew Comedy; Aug. 12, 1918.
Diplomatic Mission (A); Vitagraph Earle Williams; 5; Drama; Sept. 30, 1918.
Dippy Daughter (The); Rolin; Toto; Comedy; Sept. 8, 1918.
Disciple (The); Wm. S. Hart.
Discord in a Flat (A); Triangle Komedy; March 3, 1918.
Disillusioned; S. & S.
Dismissal of Silver Phil; Bdwy. Star; 2; Drama.
Diver's Last Kiss (The); Fox Comedy; Aug. 25, 1918.
Divided Law (The); Hodkinson; Kathleen Clifford; 5; Drama; Oct. 21, 1918.
Divine Sacrifice; World; 5; Drama; Feb. 4, 1918.
Dizzy Heights and Darling Hearts; Sennett Comedy.
Doctor and the Woman (The); Jewel; 7; Drama; Mildred Harris.
Dodgers (The); Star Comedy; May 18, 1918.
Dodging a Million; Goldwyn; 6; Comedy-Drama; Mabel Normand; Jan. 23, 1918.
Dog's Life (A); F. N. Exhibitors; Charlie Chaplin; Comedy.
Dog vs. Dog; Judge Brown; 2; Comedy-Drama.
Do Husbands Deceive? Rolin; Toto; 1; Comedy; Aug. 11, 1918.
Doing Their Bit; Fox; Jane and Katherine Lee; 5; Drama; Aug. 4, 1918.
Doll's House (A); F. P. L.; 5; Drama; Elsie Ferguson; June 2, 1918.
Dolly Does Her Bit; Diando; 5; Drama; Baby Marie Osborne; April 28, 1918.
Dolly's Vacation; Diando; Baby Marie Osborne; 5; Drama; Dec. 29, 1918.
Donkey Did It (The); L-KO; 2; Comedy-Drama; Feb. 6, 1918.
Don't Flirt; Nestor; Marcia Moore; Comedy; Aug. 12, 1918.
Don't Shoot; Star Comedy; Aug. 10, 1918.
Don't Weaken; Star Comedy; Dec. 14, 1918.
Door Between (The); Bluebird; 5.
Double Cross; Sparkle Comedy.
Double Crossed; Hart; 2.
Double Trouble; Douglas Fairbanks.
Dream Lady (The); Bluebird; 5; Drama.
Duck Out of Water (A); Star Comedy; Aug. 3, 1918.
Dukes and Dollars; Big V. Comedy; Aug. 19, 1918.
Dunces and Dangers; Big V. Comedy.
Dynamiter (The); Sennet Comedy; 2.
Eagle (The); Bluebird; 5; Drama.
Eagle's Eyes (The); Foursquare; in a series of two-reel episodes, as follows; "The Hidden Death"; "The Naval Ball Conspiracy"; "The Plot Against the Fleet"; "Von Rintelen, the Destroyer"; "The Strike Breeders"; "The Plot Against Organized Labor"; "Brown Portfolio"; "The Kaiser's Death Messenger"; "The Munitions Campaign"; "The Invasion of Canada."
Eddie, Get the Mop; Nestor; Comedy; Mar. 18, 1918.
E ciency; Christle Comedy; July 8, 1918.
Eight Bells; World; Byrne Brothers.
Eighteen to Forty-five; Big Timely; Oct. 15, 1918.
Eleventh Commandment (The); Advanced; Drama.
Embarrassment of Riches; Hodkinson; Lillian Walker; 5; Drama; Sept. 23, 1918.
Empty Cab (The); Bluebird; Harry Carey; 5; Drama; July 6, 1918.
Empty Pockets; F. N. Exhibitor's Circuit; Herbert Brenon.
Enchanted Profile (The); Bdwy. Star; 2; Drama.
Enemy of Soap (An); Rolin; Toto-Comedy; Oct. 20, 1918.
Everybody's Girl; Vitagraph; Alice Joyce; 5; Drama; Oct. 21, 1918.
Every Mother's Son; Big Timely; Dec. 8, 1918.
Everywoman's Husband; Triangle; Gloria Swanson; 5; Drama; July 7, 1918.
Eve's Daughter; F. P. L.; Billie Burk; 5; Drama; March 4, 1918.
Evidence; Triangle; 5; Drama; Jan. 20, 1918; J. Barney Sherry.
Eye for Eye; Screen Classics; Nazimova; 7; Drama.
Eyes of Julia Deep (The); American; Mary Miles Minter; Nov. 10, 1918.
Eyes of Mystery (The); Metro; 5; Drama; Edith Storey; Jan. 21, 1918.
Eyes of the World (The); Arrow.
Extra Bridegroom (The); Star Comedy; Sept. 7, 1918.
Fabulous Fortune Fumblers; Binney; Fatty Filbert; 2; Comedy; June, 1918.
Face in the Dark (The); Goldwyn; 6; Drama; Mae Marsh April 21, 1918.
Face Value; Bluebird; 5; Drama; Jan. 14, 1918.
Fair Enough; American; Marguerite Fisher; Nov. 10, 1918.
Fair Pretender (The); Goldwyn; 6; Comedy-Drama; May 19, 1918.
Faith Endurin'; Triangle; 5; Drama; Roy Stewart; March 17, 1918.
Fallen Angel (The); Fox; Jewel Carmen; 5; Drama; July 28, 1918.
Fall of the Hohenzollerns (The); Screen Classics.
Fall of the Romanoffs; Brenon; Herbert Brenon; 8.
Raise Ambition; Triangle; Alma Rubens; 5; Drama; July 21, 1918.
Fame and Fortune; Victory; Tom Mix; Sept., 1918.
Family Skeleton (The); F. P. L.; Charles Ray; 5; Drama; March 11, 1918.
Fan Fan; Fox; Nov. 17, 1918.
Fang's Fate and Fortune; Scrantonia; Charlie Fang; 1; Comedy.
Fare, Please; Rolin; 2; Comedy; March 17, 1918
Farms and Fumbles; Big V. Comedy; 2; Dec. 16, 1918.
Farm Yard Romeo (The); Sennett Comedy; 2.
Fast Mail (The); Western and Railroad; Helen Gibson; 2; Drama; Oct. 12, 1918.
Fatal Marriage (The); Fox Comedy; Dec. 15, 1918.
Fat and Foolish; Three C Comedy.
Fate and Fortune; Goldburg; Charlie Fang; 1; Comedy.
Fathers, Sons and Chorus Girls; L-KO; 2; Comedy; May 1, 1918.
Fatty and the Broadway Stars; Sennett Comedy.
Fatty's Fast Flivver; Binney; Fatty Filbert; 2; Comedy; September, 1918.
Fedora; F. P. L.; Pauline Frederick; 5; Drama Aug. 12, 1918.
Feet and Defeat; Goldburg; Charlie Fang; 1; Comedy.
Feet of Clay; Falcon; 4; Drama.
Fickle Blacksmith (The); Nestor; Eileen Sedgwick; Comedy; Nov. 25. 1918.
Fields of Honor; Goldwyn; 6; Comedy; Jan. 15, 1918.
Fifth Wheel (The); Bdwy. Star; 2; Drama.
$5,000 Reward; Bluebird; 5; Drama.
Fifty-Fifty; Norma Talmadge.
Fighting Blood; Fox; William Farnum; Dec. 29, 1918.
Fighting for Freedom; Universal Special. In aserics of episodes, as follows: "The Sensational Capture of Bagdad"; "Thrilling Feats of the Royal Flying Corps"; "Repairing War's Ravages"; "Chinese and African Workers Trailing the Hun"; "Britain's Battling BulldogsThe Navy"; "Bomb Dropping from Aerial Submarine Destroyers."
Fight for Millions (A); Vitagraph. In a serics of two-reel episodes, as follows: "The Snare," 2; "Flames of Peril," 2; "The Select Stockade," 2; "The Precipice of Horror," 2; "The Path of Thrills," 2; "The Spell of Evil," 2; "The Gorge of Destruction," 2; "In the Clutches," 2; "The Estate," 2; "The Secret Tunnel," 2; "The Noose of Death," 2; "The Tide of Disaster," 2; "The Engine of Terror," 2; "The Decoy," 2; "The Sealed Envelope," 2.
Fighting Grein (The); Bluebird; 5; Drama; Jan. 28, 1918.
Find the Woman; Vitagraph; June 10, 1918.
Finger of Justice (The); Arrow; Drama.
Finishing Mary; Strand; Comedy; March 12, 1918.
Firebrand (The); Fox; 5; Drama; May 26, 1918.
Fired; World Comedy; Marie Dressler; 2; June 10, 1918.
Firefly of France (The); F. P. L.; 5; Drama; June 23, 1918.
Fireman, Save My Child; Rolin; 1; Comedy; May 26, 1918.
Fires of Youth; Bluebird; Ruth Clifford; 5; Drama; Aug. 26, 1918.
Fire the Cook; Rolin; Toto; 1; Comedy; July 14, 1918.
First Rid; Keystone Comedy; April 14, 1918.
First Aid on the Piave; Am. Red Cross 1; Patriotic.
Five Thousand an Hour; Metro; Hale Hamilton; 5; Drama; Oct. 21, 1918.
Fixing the Faker; Ebony Comedy; 1.
Flame of the West (The); Western and Railroad; Cleo Madison; 2; Drama; Sept. 7, 1918.
Flames of Chance; Triangle; 5; Drama; Margery Wilson; Jan. 20, 1918.
Flapjacks; Keystone Comedy; 2; June 2, 1918.
Flappers and Friskies; Big V. Comedy; Aug. 26, 1918.
Flash of Fate (The); Universal; 5; Drama; Herbert Rawlinson; Feb. 18, 1918.
Flare-Up Sal; Paramount; 5; Drama; Feb. 4, 1918.
Flirting with Fate; Douglas Fairbanks.
Flirts and Fakers; Big V. Comedy; April 29, 1918.
Floor Below (The); Goldwyn; 6; Comedy-Drama; Mabel Normand; May 10, 1918.
Flower of Dusk; Metro; Viola Dana; 5; Drama; Aug. 12, 1918.
Fly Ball (The); Jester Comedy; 2; Sept. 1, 1918.
Flyer in Folly (A); L-KO; 2; Comedy; March 6, 1918.
Fly God (The); Triangle; 5; Drama; June 30, 1918.
Following the Scent; Drew Comedy; April 1, 1918.
Follow the Crowd; Rolin; 1; Comedy; April 7, 1918.
Fools and Fires; L-KO; Billy Armstrong; 2; Comedy; Aug. 7, 1918.
Fool There Was (A); Fox; Theda Bara; 5; Drama.
For Art's Sake; Strand; Comedy; April 9, 1918.
Forbidden City (The); Select; Norma Talmadge; 5; Drama; September, 1918.
Forbidden Path (The); Fox; 6; Drama; Theda Bara; Feb. 3, 1918.
Forced into Matrimony; Jaxon Comedy.
For Freedom; Fox; William Farnum; Dec. 29, 1918.
For Husbands Only; Jewel; Drama.
Fork Over; Triangle Komedy; March 24, 1918.
For Liberty; Fox; 5; Drama; Chas. Clarey and Gladys Brockwell; Jan. 6, 1918.
For Sale; Astra; 5; Drama; June 9, 1918.
For the Freedom of the East; Goldwyn; 1; Drama.
For the Freedom of the World; Goldwyn; 7; Drama.
Fortunes of Corinne; Special; Gloria Joy; 2; Drama; Dec. 22, 1918.
Four-Cornered Triangle (A); Vitagraph Comedy; Jan. 21, 1918.
Fourth Generation (The); Ford; 6.
Fourth in Salvador (The); Bdwy. Star; 2; Comedy-Drama.
Fox-Trot Finesse; Drew Comedy; May 13, 1918

Continued on Page 45

Mr. Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of Keystone, Sennett-Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has recently severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox-Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Current Releases

HIS NAUGHTY WIFE

FOOTLIGHT MAIDS

HER FIRST KISS

HAMPTON DEL RUTH

THE
Katherine MacDonald Pictures Corporation

Presenting

ONLY QUALITY PRODUCTIONS

STARRING

KATHERINE MacDONALD

UNDER DIRECTION
OF
COLIN CAMPBELL

General Management
SAM E. RORK and CHAS. E. EVANS
Studios
Georgia and Girard Sts.
Los Angeles

PRODUCTIONS OF THE YEAR 1918----Continued

Frank's Endorser; Judge Brown; 2; Comedy-Drama.
Frauds and Frenzies; Big V. Comedy; Lawrence Semon; 2; Nov. 18, 1918.
Freda's Fighting Father; Binney; Fatty Filbert; 2; Comedy; August, 1918.
Fred's Fictitious Foundling; Binney; Fatty Filbert; 2; Comedy; July, 1918.
Fred's Frivolous Fiance; Binney; Fatty Filbert; 2; Comedy; October, 1918.
Frenzied Film; Star Comedy; Oct. 5, 1918.
Friend Husband; Goldwyn; Madge Kennedy; 5; Comedy-Drama; Aug. 11, 1918.
Friend Husband; Sennett Comedy; April 8, 1918.
Friendly Enemies; Sennett Comedy; 2.
Fringe of Society (The); Foursquare; 7; Drama.
From Caterpillar to Butterfly; 1; Clover Comedy.
From Two to Six; Triangle; 5; Drama; Winifred Allen; Feb. 17, 1918.
Frozen Warning (The); Commonwealth.
The Fugitive; Hart; 2.
Full Dress Fizzle (A); Triangle Komedy; Feb. 17, 1918.
Furniture Movers (The); Rolin; 1; Comedy; June 30, 1918.
Fuss and Feathers; F. P. L.; Enid Bennett; Nov. 24, 1918.
Game Gambler (A); Triangle Komedy; Feb. 10, 1918.
Game of Fate (A); Vitagraph; June 3, 1918.
Garden of Allah (The); Selig; April, 1918.
Gas Logic; Metro Comedy; April 1, 1918; Drew.
Gasoline Wedding (A); 1; Comedy; Mar. 3, 1918.
Gates of Gladness; World; 5; Drama; Jan. 28, 1918.
Geezer of Berlin (The); Jewel; 2.
Gentleman from Blue Gulch (A); W. S. Hart; 2.
Gentlemen's Agreement (A); Vitagraph; Nell Shipman; 5; Drama; July 29, 1918.
Ghosts; Ebony; 1; Comedy.
Ghost Flower (The); Triangle; Alma Reubens; 5; Drama.
Ghost of Rosy Taylor (The); Mutual Star; 5; Drama; Mary Miles Minter; July 8, 1918.
Ghost of the Rancho (The); Pathe; Bryant Washburn; 5; Drama; Aug. 11, 1918.
Ghosts of Yesterday; Select; 6; Drama; Norma Talmadge; January, 1918.
Girl and the Graft (The); Bdwy. Star; 2; Drama.
Girl and the Judge (The); Mutual Star; 5; Drama; Olive Tell and David Powell; March 18, 1918.
Girl from Beyond (The); Vitagraph; April 15, 1918; 5; Drama.
Girl from Bohemia (The); Astra; Irene Castle; 5; Comedy-Drama; Aug. 25, 1918.
Girl in His House (The); Vitagraph; 5; Drama; June 24, 1918.
Girl in the Box (The); Strand; Elinor Field; Oct. 8, 1918.
Girl in the Dark (The); Bluebird; 5; Drama; March 4, 1918.
Girl of My Dreams (The); Billie Rhoades; 5; Drama; Dec. 22, 1918.
Girl of Today (The); Vitagraph; Corinne Griffith; 5; Drama; Sept. 23, 1918.
Girl Who Came Back (The); F. P. L.; Ethel Clayton; 5; Drama; Sept. 8, 1918.
Girl Who Wouldn't Quit (The); Universal; Loulse Lovely; 5; Drama; March 25, 1918.
Girl With the Champagne Eyes (The); Fox; 5; Drama; Jewel Carmen; March 3, 1918.
Give Her Gas; Star Comedy; Aug. 17, 1918.
Glorious Adventure (The); Goldwyn; Mae Marsh; 6; Comedy-Drama; July 14, 1918.
Goat (The); F. P. L.; Fred Stone; 5; Drama; Sept. 22, 1918.
Goddess of Lost Lake; Hodkinson; Louise Glaum; Oct. 14, 1918.
God of Little Children (The); Sterling; 5; Drama.
God's Man; Am. Standard.
Golden Fleece; Triangle; Joe Bennett; 5; Drama; July 28, 1918.
Golden Goal (The); Vitagraph; 5; Drama; May 20, 1918.
Golden God (The); Sterling; 5; Drama.
Golden Wall (The); World; Carlyle Blackwell; 5; Drama; July 15, 1918.
Good Bad Man (The); Douglas Fairbanks.
Good Elk (A); Triangle Komedy; March 31, 1918.
Good Loser (A); Triangle; Peggy Pearce; 5; Drama; July 7, 1918.
Good Luck in Old Clothes; Ebony Comedy; 1.
Good Night, Nurse; Arbuckle Comedies; July 8, 1918.
Good Night, Paul; Select!; Constance Talmadge; 5.
Good Sport (A); Flagg Comedy; April 24, 1918. 1.
Going Straight; Norma Talmadge.
Go West, Young Man; Star Series; Tom Moore; 5; Dec. 29, 1918.
Gowns and Girls; L-KO; 2; Comedy; Apr. 3, 1918.
Grain of Dust (A); Crest; Lillian Walker; Drama.
Grand Passion (The); Jewel; 7; Drama; Dorothy Phillips.
Great Adventure (The); Pathe; 5; Comedy-Drama; March 10, 1918.
Great Bradley Mystery; Sterling; 5; Drama.
Great Love (The); F. P. L.; Lillian Gish; Robert Harron; 5; Drama; D. W. Griffiths; Aug. 12, 1918.
Great Sea Scandal (The); Nestor; Comedy; Feb. 4, 1918.
Great Water Peril (The); Rollin; Toto; Comedy; Sept. 22, 1918.
Great White Trail (The); Foursquare.
Green Eyes; F. P. L.; Dorothy Dalton; 5; Drama; Aug. 26, 1918.
Green God (The); Vitagraph; Harry Morey; 5; Drama; Sept. 2, 1918.
Grouch (The); World; Montague Love; 5; Drama; Oct. 28, 1918.
Guilt of Silence (The); Bluebird; 5; Drama.
Guilty; Star Comedy; Dec. 7, 1918.
Guilty Egg (The); Star Comedy; April 27, 1918.
Gunfighter (The); Wm. S. Hart.
Guns and Greasers; Big V. Comedy; Jan. 28, 1918.
Gun Woman (The); Triangle; 5; Drama; Jan. 27, 1918.
Gypsy Trail (The); F. P. L.; Bryant Washburn; Nov. 10, 1918.
Habit of Happiness (The); Douglas Fairbanks.
Half Breed (The); Douglas Fairbanks.
Hand at the Windown (The); Triangle; 5; Drama; April 21, 1918.
Hand of the Hun (The); Raver; 4; Novelty.
Hand of Vengeance (The); Gaumont. A serial in ten two-reel episodes, as follows: "The Sign of the Scar"; "Scheming for Millions"; "The Ambassador's Diamond"; "The Grey Lady"; "The League of Silence"; "The Mysterious Manor"; "The Secret of the Night"; "The Kidnapped Statesman"; "The Girl in the Hotel"; "A Girl's Aim."
Hands Down; Bluebird; 5; Drama; Ruth Clifford and Rupert Julian; Feb. 11, 1918.
Hands Up; Astra. In a series of episodes (drama), as follows: "The Bride of the Sun," 3; "The Missing Prince," 2; "The Phantom and the Girl," 2; "The Phantom Trail," 2; "The Runaway Bride," 2; "Flames of Vengeance," 2; "The Silver Book," 2; "The Fatal Jewels," 2; "A Leap Through Space," 2; "The Sun Message," 2; "The Stranger from the Sea," 2; "The Oracle's Decree," 2; "The Celestial Messenger," 2.
Hash House Romance (A); Three C Comedy.
Harem Romance (A); Three C Comedy.
Hard Rock Breed (The); Triangle; 5; Drama; March 10, 1918.
Haunted House (The); Mystic Comedy; 2.
Headin' South; F. P. L.; 5; Drama; Feb. 25.
Hear 'Em Rave; Rolin; Harold Lloyd; Comedy; Dec. 1, 1918.
Hear 'Em Rave; Western; 1; Comedy; Nov. 10, 1918.
Heart of a Girl; World; Baraba Castleton; 5; Drama; July 1, 1918.
Heart of Rachael; Hodkinson; Bessie Barriscalle; 5; Drama; Oct. 14, 1918.
Heart of Romance (The); Fox; 5; Drama; June Caprice; Jan. 27, 1918.
Heart of the Sunset; Goldwyn; 7; Drama.
Heart of the Wilds; F. P. L.; Elsie Ferguson; 5; Drama; Sept. 1, 1918.
Heart of Wetona; Select; Norma Talmadge; December, 1918.
Hearts and Let Us; Star Comedy; Sept. 14, 1918.
Hearts of Love; American; 6; Drama.
Hearts or Diamonds; Mutual Star; 5; Drama; Wm. Russell; April 29, 1918.
Heart's Revenge (A); Fox; 5; Drama; Sonia Markova; Jan. 20, 1918.
He Couldn't Fool His Wife; Clover Comedy; 1.
He Comes Up Smiling; F. P. L.; Douglas Fairbanks; 5; Drama; Sept. 15, 1918.
He Did and He Didn't; Sennett Comedy.
He Got His; Klever Komedy; Jan. 28, 1918.
Heiress for a Day (An); Triangle; 5; Drama; Olive Thomas; March 3, 1918.
Heir of the Broken O (The); Bdwy Star; 2; Drama.
He Loved Her So; Essanay Comedy.
Hell Bent; Universal; Harry Carey; 6; Drama.
Hell Cat (The); Star Series; Geraldine Farrar; 6; Drama; Dec. 1, 1918.
Hell Hound of Alaska (The); Hart; 5; Drama.
Hello, Teacher; Rollin; 2; Drama; Feb. 10, 1918.
Hell's Crater; Universal; 5; Drama; Jan. 14, 1918.
Hell's End; Triangle; William Desmond; 5; Drama; July 14, 1918.
Hell's Hinges; Wm. S. Hart.
Helping Hand of Sicily (The); Am. Red Cross; 1; Patriotic.
Help Wanted; Metro Comedy; Drew; Feb. 4, 1918.
Her Ambitious Ambition; Diamond Comedy; 1.
Her American Husband; Triangle; 5; Drama; Jan. 27, 1918.
Her Aviator; Arrow.
Her Awful Fix; Strand; Comedy; Jan. 1, 1918.
Her Blighted Love; Sennett Comedy; July 29, 1918.
Her Body In Bond; Universal; Mae Murray; 6; Drama; July 20, 1918.
Her Boy; Metro; 5; Drama; Effie Shannon; Jan. 28, 1918.
Her Bohemian Party; Triangle Komedy; March 31, 1918.
Her Country First; F. P. L.; Vivian Martin; 5; Drama; Sept. 22, 1918.
Her Decision; Triangle; 5; Drama; May 12, 1918.
Her Disengagement Ring; Strand; Billie Rhoades; July 9, 1918.
Here Comes the Girls; Rolin; 1; Comedy March 17, 1918.
Here Comes the Groom; Christie Comedy.
Heredity; World; Barbara Castleton; 5; Drama; Aug. 5, 1918.
Her Fatal Shot; Jaxon Comedy.
Her Fighting Chance; Hall.
Her Final Recokoning; F. P. L.; 5; Drama; June 9, 1918.
Her First Mistake; Sennett Comedy; Nov. 24, 1918.
Her Friend Brown; Strand; Comedy; Feb. 5, 1918.
Her Friend the Enemy; Strand; Elinor Field; Aug. 27, 1918.
Her Good Name; Sterling; 5; Drama.
Her Great Chance; Select; Alice Brady; 5; Drama; October, 1918.
Her Helping Hand; Strand; Comedy; April 16, 1918.
Her Husband's Honor; Mutual Star; Edna Goodrich; 5; Drama; Aug. 4, 1918.
Her Inspiration; Metro; May Allison; 5; Drama; Dec. 30, 1918.
Her Mistake; Producers; Evelyn Nesbit.
Her Man; Advanced; Elaine Hammerstein; 6; Drama; Sept. 8, 1918.
Her Moment; Author's; 7; Drama.
Her Movie Madness; L-KO; 2; Comedy; May 8, 1918.
Her Necklace and His Hoodoo Day; Crystal; Split Reel; Comedy.
Her One Mistake; Fox; 5; Drama; Gladys Brockwell; April 28, 1918.
Her Only Way; Select; Norma Talmadge; 6; Drama; August, 1918.
Her Price; Fox; Virginia Pearson; 5; Drama; July 14, 1918.
Her Rustic Romeo; Strand; May 28, 1918.
Her Screen Idol; Sennett Comedy; 2; July 1, 1918.
Her Spooney Affair; Strand; June 25, 1918.
Her Terrible Time; Strand; Comedy; May 14, 1918.
Her Unmarried Life; Centry Comedy; 2; May 29, 1918.
Her Whirlwind Wedding; L-KO; Eva Novach; 2; Comedy; Sept. 4, 1918.
Hey, Doctor; Century Comedy; Alice Howell; 2; July 31, 1918.
Hey, There; Rolin; 1; Comedy; April 28, 1918.
Hick Manhattan; Flagg Comedy; Sept. 1, 1918.
Hickory Hiram; Nestor; Comedy; April 8, 1918.
Hidden Fires; Star Series; Mae Marsh; 5; Drama; Oct. 7, 1918.
The Hidden Hand; Pathe. In a series of two-reel episodes (drama), as follows: "The Fire Trap," 2; "The Slide for Life," 2; "The Jets of Flame," 2; "Cogs of Death," 2; "Trapped by Treachery," 2; "The Eyes in the Wall," 2; "The Jaws of the Tiger," 2; "The Unmasking," 2; "The Girl of the Prophecy," 2.
Hidden Pearls; F. P. L.; 5; Drama; Sessue Hayakawa; Feb. 18, 1918.
Hide and Seek Detectives; Sennett Comedy; Dec. 15, 1918.
Hiding of Black Bill (The); Bdwy. Star; 2; Drama.
High Cost of Weddings (The); Strand; Elinor Field; Aug. 13, 1918.
High Stakes; Triangle; 5; Drama; May 26, 1918.
High Tides; Triangle; Harry Mestayer; 5; Drama; Aug. 18, 1918.
Hillcrest Mystery (The); Astra; 5; Irene Castle; March 24, 1918.
Hindoos and Hazards; Big V. Comedy; July 8, 1918.
Hired Man (The); Paramount; 5; Drama; Jan. 28, 1918.
His Awful Downfall; Wholesome; 1; Comedy.
His Birthright; Mutual Star; Sessue Hayakawa; 5; Drama; Sept. 8, 1918.
His Bitter Half; Sennett Comedy; 2.
His Blooming Bloomers; Diamond Comedy; 1.
His Bonded Wife; Metro; Emmy Wehlen; 5; Drama; Oct. 14, 1918.
His Busy Day; Rolin; 2; Comedy; April 28, 1918.
His College Proxy; Selburn Comedy; 1.
His Daughter Pays; Piedmont); Gertrude McCoy.
His Day of Doom; Triangle Komedy; Jan. 6, 1918.
His Day Out; King Bee; 2; Comedy; Feb. 1 1918.
His Diving Beauty; Sennett Comedy; 2.
His Double Life; Keystone Comedy; 2; Feb. 17, 1918.
His Enemy the Law; Triangle; 5; Drama; June 16, 1918.
His First False Step; Sennett Comedy.
His Fatal Fate; Diamond Comedy; 1.
His Generosity; Metro Comedy; Drew; Feb. 25, 1918.
His Golden Romance; Jester Comedy; 2; March, 1918.
His Hidden Purpose; Sennett Comedy; 2; Jan. 27, 1918.
His Hidden Shame; Triangle Komedy; March 3, 1918.
His Majesty, Bunker Bean; F. P. L.; Jack Pickford; 5; Comedy-Drama; April 8, 1918.
His Matrimonial Moans; Diamond Comedy; 1.
His New Job; Chaplin Comedy.
His Nimble Twist; Triangle Komedy; Feb. 24, 1918.
His Nine Lives; Triangle Komedy; Feb. 10, 1918.
His Old-Fashioned Dad; Falcon; 4; Drama.
His Own Home Town; F. P. L.; 5; Drama; May 27, 1918.
His Picture in the Papers; Douglas Fairbanks.
His Quaker Girl; Strand; Comedy; March 19, 1918.
His Robe of Honor; Hodkinson; Henry B. Walthall; 7; Drama; Jan. 15, 1918.
His Royal Highness; World; 5; Drama; Feb. 25, 1918.
His Royal Nibs; Nestor; Comedy; Oct. 7, 1918.
His Strength of Mind; Metro Comedy; Drew; 1; March 11, 1918.
His Smothered Love; Sennett Comedy; 1; May 6, 1918.
Historic Fourth of July in Paris (The); 1; Patriotic; Am. Red Cross.
His Vinegar Bath; Tom Bret Comedy.
His Watery Waterloo; Three C Comedy.
His Wife Knew About It; Drew Comedy; March 25, 1918.
His Wife's Friend; Sennett Comedy; Sept. 8, 1918.
His Wild Oats; Sennett Comedy.
His Winning Way; Three C Comedy.
Hit Him Again; Rolin; 1; Comedy; Feb. 17, 1918.
Hit the Trail Holliday; F. P. L.; 5; Drama; July 16, 1918.
Hitting the Trail; World; Carlyle Blackwell and Evelyn Greeley; 5; Drama; Nov. 18, 1918.
Hitting the High Spots; Metro; Bert Lytell; 5; Drama.
Hoarded Assets; Vitagraph; Harry T. Morey; 5; Drama; Dec. 23, 1918.
Hobbs in a Hurry; American; William Russell; Nov. 10, 1918.
Hod Carrier's Million (The); Three C. Comedy.
Home Cure (The); Drew Comedy; April 8, 1918.
"Home, James"; Nestor; Comedy; June 3, 1918.
Home-Run Ambrose; L-KO; 2; Comedy; Jan. 16, 1918.
Home, Sweet Home, and The Girl I Left Behind Me; Gotham.
The Home Trail; Vitagraph; 5; Drama; Nell Shipman; March 25, 1918.
Honest Man (An); Triangle; 5; Drama; Wm. Desmond; May 5, 1918.
Honest Thief (The); Astra; Helene Chadwick; 2; Drama; Sept. 15, 1918.
Honeymoon Baby (The); Drew Comedy; July 15, 1918.
Honor of His House; F. P. L.; 5; Drama; April 1, 1918.
Honor's Cross; Goldwyn; 6; Drama.
Honor Thy Name; Frank Keenan.
Hoot Toot; Century Comedy; Aug. 28, 1918.
Hopper (The); Triangle; 5; Drama; Feb. 3, 1918.
Hossler Romance; Mutual Star; Colleen Moore; 5; Drama; Aug. 18, 1918.
Hooverizing; Rainbow Comedy.
Hope Chest (The); F. P. L.; Dorothy Gish; 5; Dec. 29, 1918.
Horns and Hoofs; Hart; 2.
Hot Time in Snakeville (A); Essanay Comedy.
Housecleaning Horrors; Star Comedy; Sept. 1, 1918.
House of Glass (The); Select; 5; Drama; Clara Kimball Young; February, 1918.
House of Gold (The); Metro; 5; Drama; June 17, 1918.
House of Hate; Pathe-Astra; featuring Pearl White and Antonio Moreno; Drama. In a serias of episodes, as follows: "The Hooded Terror," 3; "The Tiger's Eeye," 2; "A Woman's Perfidy," 2; "The Man from Java," 2; "Spies Within," 2; "A Living Target," 2; "The Germ Menace," 2; "The Untold Secret," 2; "Poisoned Darts," 2; "Flashes in the Dark," 2; "Enemy Aliens," 2; "Under World Allies," 2; "The False Signal," 2; "The Death Switch," 2; "At the Pistol's Point," 2; "The Hooded Terror UnMasked," 2; "Following Old Glory," 2.
House of Mirth (The); Metro; All Star; 5; Drama; Aug. 5, 1918.
House of Silence (The); F. P. L.; Wallace Reid; 5; Drama; April 8, 1918.
How Could You, Caroline? Pathe; Bessie Love; 5; Comedy-Drama; May 5, 1918.
How Could You, Jean? F. P. L.; 5; Drama; June 23, 1918.
How She Hated Men; Rainbow Comedy.
Hubby's Holliday; Selburn Comedy; 2.
Huck & Tom; F. P. L.; Jack Pickford; 5; Drama; March 4, 1918.
Hugon the Mighty; Bluebird; Monroe Salisbury; 5; Drama; Oct. 26, 1918.
Hula-Hula Dance (The); Sennett Comedy; 2.
Hula Hulas and Hocus Pocus; Big V. Comedy; Sept. 30, 1918.
Human Clay; Ivan.
Human Target (The); Western and Railroad; Kingsley Benedict; 3; Drama; Aug. 3, 1918.

Continued on Page 51

Griffith

Special
Productions

"THE BIRTH OF A NATION"

"INTOLERANCE"

"HEARTS OF THE WORLD"

"THE FALL OF BABYLON"

"THE MOTHER AND THE LAW"

GRIFFITH

Pictures

Short Story Series

Released Through Art Craft Pictures Corporation

"THE GREAT LOVE"

"THE GREATEST THING IN LIFE"

"A ROMANCE OF HAPPY VALLEY"

"THE GIRL WHO STAYED AT HOME"

"TRUE HEART SUSIE"

PICTURES

Griffith

Now Running

AT THE COHAN THEATRE

IN NEW YORK CITY

"BROKEN BLOSSOMS"

A drama of profound emotion,
of terrific strength, of terrible,
yet exquisite beauty.

GRIFFITH

Pictures

GRIFFITH REPERTORY SEASON

D. W. GRIFFITH'S Repertory Season denotes a world-epoch in the history of the theatre.

Following the premier of "BROKEN BLOSSOMS," other offerings are to include "THE FALL OF BABYLON," an expansion and amplification of the trilling Babylonian episode in "Intolerance," and a modern American story, "THE MOTHER AND THE LAW," based on the original story, as related in "Intolerance," with additions and changes.

PICTURES

SELZNIC PICTURES

MYRON SELZNIC

Presents

OLIVE THOMAS

in

"Upstairs and Down"

By

FREDERIC and FANNY HATTON

Directed by

CHARLES GIBLYN

PRODUCTIONS OF THE YEAR 1918----Continued

Human Tiger (The); Western and Railroad; Eileen Sedgwick; 2; Drama; Sept. 21, 1918.

Humbugs and Husbands; Big V. Comedy; 2; Dec. 2, 1918.

Humdrum; Hodkinson; 6; Drama; March 15, 1918.

Hungry Eyes; Bluebird; 5; Drama; Mar. 11, 1918.

Hungry Lions in a Hospital; Fox Comedy; Feb. 3, 1918.

Huns and Hyphens; Big V. Comedy; 2; Sept. 23, 1918.

Huns Within Our Gates; Arrow.

Hun Within (The); Paramount-Artcraft Sp.; 5; Patriotic Drama; Sept. 8, 1918.

Husband Hunter (The); Western and Railroad; Neal Hart; 2; Drama; Nov. 23, 1918.

Husband's Wife (A); Fox Comedy; 2; March 3, 1918.

Hushed Hour (The); Harry Garson; Blanche Sweet.

Hypocrites; Cosmofotofilm; 6; Drama.

I Believe; Cosmofotofilm; 6; Drama.

Ignorance; Am. Standard.

I'll Fix It; Nestor; Comedy; March 11, 1918.

I'll Say So; Victory; George Walsh; September, 1918.

I Love Charles Albert; Keystone Comedy; 2; May 5, 1918.

I Love You; Triangle; 7; Drama; Alma Rubens; Jan. 13, 1918.

I'm a Man; Judge Brown; 2; Comedy-Drama.

I, Mary MacLane; Kleine; Mary McLane; Jan. 25, 1918.

Impossible Susan; Mutual Star; Margarita Fisher; 5; Drama; July 22, 1918.

The Impostor; Mutual Star; 5; Drama; Ann Murdock; Jan. 14, 1918.

In Bad; Mutual Star; 5; Drama; Wm. Russell; Jan. 21, 1918.

In and Out;Christie Comedy; 2.

Independence, B'Gosh; F. P. L.; 2; Dec. 8, 1918.

In Dutch; Story Comedy; 2; June 26, 1918.

Infatuation; Special; Gaby Deslys and Harry Pilcer; 5; Drama; Dec. 1, 1918.

In Judgment of; Metro; Anna Q. Nilsson; 5; Drama; Aug. 19, 1918.

Inne Voice (The); Russian Art; 5; Drama; Ivan Mozukin; Feb. 17, 1918.

Innocent; Astra; 5; Drama; Fannie Ward; Jan. 27, 1918.

Innocent's Progress; Triangle; 5; Drama; Pauline Starke; Mar. 24, 1918.

Inn of the Blue Moon; Sherry; Doris Kenyon; Aug. 11, 1918.

In Pursuit of Polly; F. P. L.; Billie Burk; 5; Drama; Aug. 19, 1918.

Inside the Lines; World; Lewis A. Stone; 6; Drama; Aug. 26, 1918.

Inspector's Wife (The); Jaxon Comedy.

Interloper (The); World; 5; Drama; June 3, 1918.

In the Dark; Christie Comedy.

In the Hollow of Her Hand; Select; Alice Brady; December, 1918.

In the Park (Chaplin Comedy; 1.

In the Shadow of the Rockies; Rancho; 2; Drama.

In Wrong; Jaxon Comedy.

Irish Eyes; Triangle; Pauline Starke; 5; Drama; Dec. 15, 1918.

Iron Test (The); Vitagraph. In a series of two-reel episodes, featuring Antonio Moreno and Carol Halloway, as follows: "The Ring of Fire," 2; "The Van of Disaster," 2; "The Blade of Hate," 2; "The Noose," 2; "The Tide of Death," 2; "Fiery Fate," 2; "The Whirling Trap,' 2; "The Man Eater," 2; "The Pit of Lost Hope," 2; "In the Coils," 2; "The Red Mask's Party," 2.

The Isle of Intrigue; Ford; 6.

Isn't It Warm? Keystone Comedy; 2; July 16, 1918.

Italian Battlefront (The); Fort Pitts; 8; Patriotic.

Italy's Flaming Front; F. N. Exhibitor's.

It Can't Be Done; Nestor; Lee Kolmar; Comedy; Aug. 5, 1918.

It's a Cruel World; Nestor; Comedy; April 29, 1918.

It's a Wild Life; Rolin; 1; Comedy; April 21, 1918.

It's Great to Be Crazy; Nestor; All Star; Comedy; Dec. 30, 1918.

I Want to Forget; Fox; Evelyn Neshit; Nov. 24, 1918.

Jack Sturlock, Prodigal; Fox; 5; Drama; George Walsh; Feb. 10, 1918.

Janitor (The); Ebony Comedy; 1.

Janitor's Fall (A); Triangle Komedy; March 24, 1918.

Japanese Nightingale (A); Astra; Fannie Ward; 5; Drama; Sept. 22, 1918.

Jazbo Sheriff (The); Essanay Comedy.

Jellyfish (The); Capitol Comedy; Dec. 15, 1918.

Jest of Talky Jones (The); Bdwy. Star; 2; Drama.

Jilted Janet; Mutual Star; 5; Drama; Marguerita Fischer; Feb. 11, 1918.

Jim Grimsby's Boy; Frank Keenan.

Joan of Plattsburg; Goldwyn; 6; Comedy-Drama; May 5, 1918.

Joan of the Woods; World; Jane Elvidge; 5; Drama; July 22, 1918.

Johanna Enlists; F. P. L.; Mary Pickford; 5; Drama; Sept. 29, 1918.

Johnnie, Go Get 'Em; Christie Comedy; Dec. 10, 1918.

Journey's End; World; 5; Drama; May 13, 1918.

Jules of Strong Heart; Paramount; 5; Drama; George Reban; Jan. 14, 1918.

Jumbles and Jokers; Big V. Comedy; Jan. 21, 1918.

Jumping Jacks and Jail Birds; Big V. Comedy; March 4, 1918.

The Junkman; Rolin; 2; Comedy; May 26, 1918.

Just a Woman; S. & S.; Charlotte Walker; Drama; March, 1918.

Just for Tonight; Star Series; Tom Moore; 5; Drama; Sept. 16; 1918.

Just Home Made; Strand; Elinor Field; Nov. 24, 1918.

Just Like Dad; Christie Comedy; July 15, 1918.

Just Rambling Along; Rolin; Stan Laurel; 1; Comedy; Nov. 3, 1918.

Just Sylvia; World; Barbara Castleton; 5; Drama; Oct. 21, 1918.

The Kaiser's Finish; Warner.

Kaiser's Shadow (The); F. P. L.; Dorothy Dalton; 5; Drama; July 1, 1918.

The Kaiser, the Beast of Berlin; Jewel.

A Kaiser There Was; Master Comedy; Dec. 21, 1918.

Keep Smiling; Strand; Elinor Field; Oct. 1, 1918.

Keith of the Border; Triangle; 2; Drama Roy Stewart; Feb. 17, 1918.

Kerensky in the Russian Revolution of 1917; Epstein.

Keys of the Righteous (The); F. P. L.; Enid Bennett; 5; Drama; Feb. 18, 1918.

Kicking the Germ Out of Germany; Rolin; Harold Lloyd; 1; Comedy; July 21, 1918.

Kicked Out; Rolin; 1; Comedy; May 5, 1918.

Kidder & Ko; Pathe; 5; Comedy-Drama; Bryant Washburn; June 16, 1918.

Kiddies of No Man's Land (The); 1; Patriotic; Am. Red Cross.

Kid is Klever (The); 5; Drama; George Walsh; June 30, 1918.

Kid Politics; Judge Brown; 2; Comedy-Drama.

Kids; Christie Comedy; July 1, 1918.

Kildare of Storm; Metro; Emily Stevens; 5; Drama; Sept. 16, 1918.

Kingdom of Youth (The); Star Series; Madge Kennedy; 5; Comedy-Drama; Sept. 23, 1918.

The King of Diamonds; Vitagraph; Harry Morey; 5; Drama; Oct. 14, 1918.

King of the Kitchen; L-KO; Harry Gribbon; 2; Comedy; Dec. 4, 1918.

Kismet; Brenon.

Kiss or Kill; Universal; Priscilla Dean and Herbert Rawlinson; 5; Drama; Nov. 23, 1918.

Kitchen Lady (The); Sennett Comedy; 2; Louise Fazenda; Jan. 13, 1918.

Knife (The); Select; 5; Drama; Alice Brady; February, 1918.

Knight of the Trail (A); W. S. Hart; 2.

Knockout (The); Star Comedy; June 22, 1918.

Know Thy Wife; Christie Comedy.

Kulture; Victory; Gladys Brockwell; September, 1918.

Ladies First; Sennett Comedy; July 15, 1918.

Lady Detective and His Wedding Day (The); Crystal; Split Reel; Comedy.

Lady in the Library (A); Drew Comedy; Sept. 9, 1918.

Lady Killer's Doom (A); Keystone Comedy; 2; March 3, 1918.

Lady of the Dugout; Al and Frank Jennings; 6; Drama.

Lady's Name (A); Select; Constance Talmadge; 5; Drama; October, 1918.

Lafayette, We Come; Mutual Star; E. K. Lincoln; 6; Drama; Nov. 17, 1918.

Lamb (The); Rolin; 1; Comedy; Feb. 3, 1918.

Lame Brains and Lunatics; Big V. Comedy; June 17, 1918.

Landloper (The); Metro; 5; Drama; Harold Lockwood; April 1, 1918.

Lash of Destiny (The); Sterling; 5; Drama.

Last Card (The); W. S. Hart; 2.

Last Raid of Zeppelin L-21 (The); Interstate.

Last Rebel (The); Triangle; 5; Drama; June 9, 1918.

La Tosca; F. P. L.; 5; Drama; Pauline Frederick; March 25, 1918.

Laughlin Bill Hyde; Star Series; Rex Beach; 5; Drama; Sept. 30, 1918.

Lawless Love; Fox; Jewell Carmen; 5; Drama; Aug. 23, 1918.

Law of the Great Northwest (The); Triangle; 5; Drama; April 14, 1918.

Law of the North (The); F. P. L.; Chas. Ray; 5; Drama; Sept. 29, 1918.

Laws and Outlaws; Big V. Comedy; May 6, 1918.

Law's Outlaw; Triangle; 5; Drama; Roy Stewart; Jan. 13, 1918.

Law That Failed (The); Sterling; 5; Drama.

Law Unto Herself (A); Hodkinson; Louise Glaum; Aug. 19, 1918.

Loyalty; Oro; Drama.

Leap of Fame; World; 5; Drama; April 29, 1918.

Legion of Death (The); Metro Special; Rolfe; 8; Drama; Edith Storey; Jan., 1918.

Lend Me Your Name; Metro; 5; Drama; May 27, 1918.

Les Miserables Fox; William Farnum; 5½ Drama; Feb. 10, 1918.

Lesson (The); Select; 5; Drama; May, 1918.

Less Than Kin; F. P. L.; Wallace Reid; 5; Drama; July 29, 1918.

Lest We Forget; Metro Special; 8; Drama; Rita Jolivet.

Let's Fight; Nestor; Ben Wilson; Dec. 9, 1918.

Let's Get a Divorce; F. P. L.; 5; Comedy-Drama; April 29, 1918.

Let's Go; Rolin; 1; Comedy; March 24, 1918.

Liar (The); Fox; Virginia Pearson; 5; Drama; Aug. 18, 1918.

Liar (The); General; 6; Drama.

Libertine (The); Triumph.

Lie (The); F. P. L.; 5; Drama; April 8, 1918.

Lie That Failed (The); Essanay Comedy.

Life Mask (The); F. N. Exhibitors; Mme. Petrova; 7; Drama; March, 1918.

Life or Honor; Ivan.

Light (The); Fox; Theda Bara; Feb. 23, 1918.

Light of Western Stars (The); Sherman; 6.

Light Within (The); F. N. Exhibitors Circuit; Mme. Petrova; 7.

Like Mother Made; Strand; Billie Rhodes; July 16, 1918.

Limousine Life; Triangle; 5; Drama; Feb. 3, 1918.

Lion of the Hills (The); Bernstein; Wm. S. Hart; Drama.

Lion's Claws (The); Universal Special. In a series of two-reel episodes, as follows: "A Woman's Honor," 2; "Beasts of the Jungle," 2; "The Net of Terror," 2; "A Woman's Scream," 2; "The Secret Document," 2; "Quicksand," 2; "Into the Harem," 2; "The Human Pendulum," 2; "The Escape Through the Flames," 2; "Caught in the Toils," 2; "The Spies' Cave," 2; "In Disguise," 2; "The Bridge of the Beast," 2; "The Junegle Pool," 2; "Triumph," 2.

Litle Miss Grown-Up; Oakdale; 5; Drama.

Little Miss No-Account; Vitagraph; 5; Drama; Gladys Leslie; April 1, 1918.

Little Ouija Work (A); Vitagraph Comedy; Jan. 7, 1918.

Little Red Decides; Triangle; 5; Drama; Feb. 24, 1918.

Little Red Riding Hood; Wholesome, 1; Juvenile.

Little Runaway (The); Vitagragh; 5; Drama; May 6, 1918.

Little Sister of Everybody (A); Pathe; 5; Comedy-Drama; Bessie Love; June 30, 1918.

Loaded Dice; Pathe; 5; Drama; Frank Keenan; Feb. 10, 1918.

Locked Heart (The); Oakdale; 5; Drama.

Lonely Woman (The); Triangle; Belle Bennett; 5; Drama; April 28, 1918.

Lonesome Girl (The); Flagg Comedy; June 5, 1918.

Lone Wolf (The); Select; 5; Drama.

Look Pleasant, Please; Rolin; 1; Comedy; March 10, 1918.

Look Who's Here; Christie Comedy; Sept. 23, 1918.

Lost Lie (The); Judge Brown; 2; Drama.

Lost on Dress Parade; Bdwy. Star; 2; Drama.

Love and a Gold Brick; Christie Comedy.

Love and Lavallieres; Big V. Comedy; May 20, 1918.

Love and Lunch; Pyramid Comedy; 2.

Love Brokers (The); Triangle; 5; Drama; Alma Rubens; March 31, 1918.

Love Loops the Loop; Sennett Comedy; June 3, 1918.

Love Craze (The); Nestor; Florence Lawrence; Comedy; Nov. 18, 1918.

Love Me; F. P. L.; 5; Drama; Dorothy Dalton; March 18, 1918.

Love Net (The); World; Madge Evans; 5; Drama; Dec. 23, 1918.

Love of Bob; Judge Brown; 2; Comedy-Drama.

Love's Conquest; F. P. L.; 5; Drama; June 2, 1918.

Love's Law; Mutual Star; Gail Kane; 5; Drama; Sept. 1, 1918.

Love's Lucky Day; Clover Comedy; 1.

Love's Pay Day; Triangle; Rosemary Theby; 5; Drama; Oct. 27, 1918.

Love Swindle (The); Bluebird; 5; Drama.

Love Watches; Vitagraph; Corinne Griffith; 5; Drama; July 15, 1918.

Love Wraith (The); World; June Elvidge; 5; Drama; Nov. 25, 1918.

Luck in Old Shoes; Ebony Comedy; 1.

Lunch; Essanay Comedy.

Lure of Luxury (The); Bluebird; Ruth Clifford; 5; Drama; Oct. 7, 1918.

Lure of the Circus (The); Universal. In a series of two-reel (drama) episodes, featuring Eddie Polo, as follows: "The Big Tent"; "The Giant's Leap"; "Beaten Back"; "The Message on the Cuff"; "The Lip Reader"; "The Aerial Disaster"; "The Charge of the Elephant."

Lust of the Ages (The); Crest; Lillian Walker; Drama.

Madame Jealousy; Paramount; 5; Drama; Pauline Frederick; Feb. 4, 1918.

Madame Sherry; Foursquare.

Madame Spy; Universal; 5; Drama; Jack Mulhall and Donna Drew; Jan. 21, 1918.

Madam Sphinx; Triangle; 5; Drama; June 9, 1918.

Madame Who; Hodkinson; 7; Drama; Bessie Barriscale; Jan. 1, 1918.

Madison Square Arabian Nnight (A); Bdwy. Star; 2; Drama.

Mad Lover; Arrow; 6; Drama.

Magic Eye (The); Universal; 5; Drama; Zoe Rae; April 1, 1918.

Maid and a Man (A); Strand; Elinor Field; Comedy; Sept. 24, 1918.

Maid o' the Storm; Hodkinson; Bessie Barriscale; July 22, 1918.

Maid Wanted; Star Comedy; Nov. 30, 1918.

Maimed in a Hospital; Nestor; Comedy; Jan. 14, 1918.

Main 1-2-3; World Comedy; Fay Tincher; 2; May 27, 1918.

Make-Believe Wife (The); F. P. L.; Billie Burke; Nov. 10, 1918.

Make Your Eyes Behave; Essanay Comedy.

Mammon and the Archer; Bdwy. Star; 2; Drama.

Man Above the Law; Triangle; 5; Drama; Jan. 6, 1918.

Man Eater (The); Flagg Comedy; 1; Mar. 13, 1918.

Man From Funeral Range (The); F. P. L.; Wallace Reid; 5; Drama; Oct. 6, 1918.

Man From Nowhere (The); 2; Blue Ridge Drama.

Manhattan Madness; Douglas Fairbanks.

Man Hunt (The); World; 5; Drama; June 17, 1918.

Man Hunter (The); Fox; William Farnum; Feb. 9, 1918.

Man of Bronze (The); World; Lewis A. Stone; 5; Drama; Nov. 11, 1918.

Man of Today (A); Ford; 6.

Man's World (A); Metro; 5; Drama; June 24, 1918.

Mantle of Charity (The); American; Marguerite Fischer; Nov. 10, 1918.

Man Who Woke Up (The); Triangle; 5; Drama; June 2, 1918.

Man Who Wouldn't Tell (The); Vitagraph; Earle Williams; 5; Drama; Dec. 9, 1918.

Man Without a County (The); Jewel; 6; Drama.

Manx-Man (The); Goldwyn; 7; Drama.

Maori Romance (A); Outdoor. Dec. 8, 1918.

Marionettes (The); Select; 5; Drama; January, 1918.

Marked Cards; Triangle; Margery Wilson; 5; Drama; July 14, 1918.

Marked Deck (The); Hart; 2.

Marooned; Jaxon Comedy.

Marquis and Miss Sally (The); Bdwy. Star); 2; Drama.

Marriage; Keeney Production; Catherine Calvert.

Marriage Lie (The); Bluebird; 5; Drama.

Marriage Not (A); Triangle Komedy; Jan. 13, 1918.

Marriage Ring (The); F. P. L.; Enid Bennett; 5; Drama; Aug. 26, 1918.

Marriages Are Made; Excel.) Peggy Hyland; Oct. 13, 1918.

Married by Proxy; Christie Comedy; Sept. 16, 1918.

Married in Name Only; Ivan; 6; Drama.

Married Virgin (The); Maxwell; 6; Drama.

Marrying Off Dad; Judge Brown; 2; Comedy-Drama.

Martha's Vindication; Norma Talmadge.

Marvelous Maciste (The); Hanover; 6; Drama.

Mary's Frame-Up; Strand; Comedy; April 23, 1918.

Mask (The); Triangle; Claire Anderson; 5; Drama; Sept. 1, 1918.

Masks and Faces; World; 5; Drama; May 6, 1918.

Master Crook (The); Raver.

Matching Billy; Capitol Comedy; 2; June 17, 1918.

Matinee Girl (The); Kleine; 1; Feb. 27, 1918.

Mating (The); Vitagraph; Gladys Leslie; 5; Drama; Oct. 7, 1918.

Mating of Marcella (The); F. P. L.; 5; Drama; May 20, 1918.

Matrimaniac (The); Douglas Fairbanks.

Matrimonial Breaker; Triangle Komedy; Jan. 6, 1918.

Meatless Days and Sleepless Nights; Klever Comedy; Moore; Jan. 14, 1918.

Medlers and Moonshiners; Big V. Comedy; March 11, 1918.

Menace (The); Vitagraph; 5; Drama; Corrinne Griffith; Jan. 21, 1918.

Mercy, the Mummy Mumbled; 1; Ebony Comedy.

Merely Players ;World; Kitty Gordon; 5; Drama; Aug. 19, 1918.

Merry Mermalds; L-KO; 2; Comedy; June 5, 1918.

Messenger (The); King Bee; April 15, 1918.

Me Und Gott; Romayne; 5.

Mickey; Western Import; 7.

Midnight Burglar (The); Oakdale; 5; Drama.

Midnight Flyer (The); Western and Railroad; 2; Drama; June 29, 1918.

Midnight Madness; Bluebird; 5; Drama.

Midnight Patrol (The); Select.; November, 1918.

Midnight Trail (The); Mutual Star; 5; Drama; Wm. Russell; Feb. 25, 1918.

Milady o' the Beanstalk; Diando; Marie Osborne; 5; Drama; Dec. 1, 1918.

Mile-a-Minute Kendall; F. P. L.; 5; Drama; May 13, 1918.

Milk Fed Hero (A); Ebony Comedy; 1.

Million Dollar Dollies (The); Screen Classics; 5.

Million Dollar Mystery (The); Arrow; 6; Drama.

Continued on Page 53

BILLIE RHODES

HENRY WALTHAL

STARS OF THE NATIONAL FILM CORPORATION OF AMERICA

MR. AND MRS. CARTER De HAVEN

BILL PARSONS

PRODUCTIONS OF THE YEAR 1918----Continued

Mirandy Smiles; F. P. L.; Vivian Martin; Nov. 17, 1918.
Miss Ambition; Vitagraph; Corinne Griffith; 5; Drama; Oct. 28, 1918.
Miss Cinderella; Strand; Comedy; Billie Rhades; Feb. 19, 1918.
Miss Deception; Sterling; 5; Drama.
Miss Information; Strand; Billie Rhoades; July 2, 1918.
Missing; F. P. L.; 5; Drama; June 2, 1918.
Missing Link (The); Norma Talmadge.
Miss Innocence; Fox; June Caprice; 5; Drama; July 21, 1918.
Miss Mischief Maker; Oakdale; 5; Drama.
Miss Sticky-Moufie-Kiss; Drew Comedy; Aug. 5, 1918.
M'Liss; F. P. L.; 5; Drama; May 13, 1918.
Mlle. Paulette; Triangle; 5; Drama; May 5, 1918.
Model's Confession (The); Universal; 6; Drama; June 8, 1918.
Modern Lorelei (A); Lee.
Modern Love; Universal; Mae Murray; 6; Drama; Sept. 14, 1918.
Molly Go Get 'Em; American; 5; Drama; Jan. 7, 1918.
Moment of Victory (The); Bdwy. Star; 2; Comedy-Drama.
Money Isn't Everything; Amercian; Marguerite Fischer; Nov. 10, 1918.
Money Mad; Goldwyn; Mae Marsh; 5; Drama; Aug. 25, 1918.
Mongrels; Fox Comedy; Mongrels; Nov. 10, 1918.
Monster of Fate; Hanover.
Moonshine; Arbuckle Comedy.
Moral Law (The); Fox; 5; Drama; Gladys Brockwell; Feb. 17, 1918.
Moral Suicide; Graphic; 7; Drama.
More Trouble; Astra; Frank Keenan; 5; Comedy-Drama; July 14, 1918.
Mormon Maid (A); Friedman; 6; Drama.
Mortgaged Wife (The); Universal; Dorothy Phillips; 6; Drama; Aug. 3, 1918.
Mother; General; 6; Drama.
Mother, I Need You; Corona; 6.
Mother Love and the Law; Crystal; Drama.
Mothers of Liberty; Monopol.
Mother's Ordeal (A); Sterling; 5; Drama.
Mother's Secret (A); Bluebird; 5; Drama.
Mother's Sin (A); Vitagraph; 5; Drama; Jan. 28, 1918.
Mountain Law; Blue Ridge Dramas; 2.
Movie Dummy (The); Rolin; 2; Comedy; Jan. 13, 1918.
Mr. Blink of Bohemia; Drew Comedy; Sept. 2, 1918.
Mr. Briggs Closes the House; Keystone Comedy; April 7, 1918.
Mr. Fix-It; F. P. L.; 5; Drama; April 15, 1918.
Mr. Logan, U. S. A.; Victory; Tom Mix; September, 1918.
Mr. Miller's Economies; Keystone Comedy; April 28, 1918.
Mr. Miller's Muddles Through; Keystone Comedy; 2; May 12, 1918.
Mrs. Dane's Defense; Paramount; 5; Drama; Pauline Frederick; Jan. 7, 1918.
Mrs. Leffingwell's Boots; Select; Constance Talmadge; October, 1918.
Mrs. Slacker; Astra; 5; Drama; Gladys Hulette and Creighton Hale; March 31, 1918.
Mud; Keystone Comedy; 2; March 17, 1918.
Mum's the Word; Christie Comedy.
Mum's the Word; Star Comedy; May 3, 1918.
Mute Appeal (A); Sterling; 5; Drama.
Mutts and Motors; Big V. Comedy; Sept. 2, 1918.
My Cousin; F. P. L.; Enrico Caruso; Nov. 10, 1918.
My Four Years in Germany; F. N. Exhibitors' Circuit.
My Husband's Friend; Arrow; 5; Drama.
My Lady Nicotine; Strand; Comedy; May 21, 1918.
My Lady's Slipper; Rainbow Comedy.
My Own United States; Screen Classics; 8; Drama.
Mysterious Mr. Davey (The); Drew Comedy; May 20, 1918.
Mystery Ship (The); Universal Special; Ben Wilson and Neva Geber. in a series of two-reel episodes (drama), as follows: "The Line of Death," 2; "The Rain of Fire," 2; "The Underground," 2; "The House of Trickery," 2; "The Forced Marriage," 2; "The Deadly Torpedo," 2; "The Fight in Mid-Air," 2; "Treachery," 2; "One Minute to Live," 2; "Hidden Hands," 2; "The Black Masks," 2.
Mystic Faces; Triangle; Jack Abbe; 5; Drama; Sept. 8, 1918.
Mystic Hour (The); Sterling; 6; Drama.
My Unmarried Wife; Bluebird; 5; Drama; Jan. 7, 1918.
My Wife; Mutual Star; Ann Murdock; 5; Drama; Feb. 18, 1918.
Nailed at the Plate; Star Comedy; Oct. 19, 1918.
Naked Fists; Western & Railroad; Neal Hart; 2; Drama; July 6, 1918.
Naked Hands; Renowned; 5; Drama.
Nancy Comes Home; Triangle; Myrtle Lind and Jack Gilbert; 5; Drama; March 24, 1918.
Narrow Path (The); Special; Fannie Ward; 5; Drama; Dec. 15, 1918.
Natural Law (The); France; Marguerite Courtot; 7; Drama.
Naughty, Naughty; F. P. L.; Enid Bennett; 5; Drama; March 25, 1918.
Naulahka (The); Astra; 6; Drama; Feb. 24, 1918.
Nearly a Chaperone; Star Comedy; Sept. 21, 1918.
Nearly a Papa; Christie Comedy.
Nearly a Slacker; Rainbow Comedy.
Neighbors; World; Madge Evans; 5; Drama; July 29, 1918.
Neighbor's Keyhole (A); Fox Comedy; 2; May 5, 1918.
Nemesis and the Candy Man; Broadway Star; 2; Drama.
Never Surprise Your Wife; Christie Comedy.
New Love for Old; Universal; Ella Hall; 5; Drama; Feb. 11, 1918.
Newspaper Clippings; Keystone Comedy; 2; May 19, 1918.
New York—By Heck; Nestor Comedy; May 13, 1918.
Next; Essanay Comedy.
Night of His Life (The); Christie Comedy.
Night Out (A); Chaplin Comedy; 2.
Nine O'clock Town (A); F. P. L.; Charles Ray; 5; Drama; Aug. 5, 1918.
Nine-Tenths of the Law; Atlantic; 6; Drama.
Nipped in the Bud; Rolin; Toto; Comedy; Aug. 25, 1918.
Nobody's Wife; Universal; Louise Lovely; 5; Drama; March 4, 1918.
No Children Wanted; Oakdale; 5; Drama.
No Man's Land; Metro; Bert Lytell; 5; Drama; July 8, 1918.
No Place Like Jail; Rolin; Stan Laurel; Comedy.
Nothing But Nerve; Nestor Comedy; March 25, 1918.
Nothing But Trouble; Rolin; Harold Lloyd; Comedy; Oct. 27, 1918.
Nugget In the Rough (A); Ford; 5; Comedy-Drama.
Nuts and Noodles; L-KO; Eva Novak; 2; Comedy; Oct. 2, 1918.
Nut Stuff; Essanay Comedy.
Nymph of the Foothills (A); Vitagraph; Gladys Leslie; 5; Drama; Sept. 9, 1918.
Of No Use to Germany; American Red Cross; Patriotic.
O'Garry Rides Alone; Blue Ridge Dramas; 2.
Oh Bobby, How Could You? Christie Comedy.
Oh, Johnny; Bennison Star Series; Louis Bennison; 5; Dec. 22, 1918.
Oh, Man; Nestor; Eilen Sedgwick; Comedy; July 8, 1918.
Oh! the Women; Clover Comedy.
Oh, What a Day; Jester Comedy.
Oldest Law (The); World; 5; Drama; May 27, 1918.
Old Hartwell's Cub; Triangle;5; Drama; May 19, 1918.
Old Loves for New; Triangle; 5; Drama; May 26, 1918.
Old Wives for New; F. P. L.; 5; Drama; May 20, 1918.
One Dollar Bid; Hodkinson; J. Warren Kerrigan; 5; Drama; June 24, 1918.
One Good Turn; Christie Comedy.
One Horse Show (The); Star Comedy; May 25, 1918.
One Hour; Foursquare.
One Law for Both; Ivan.
One More American; F. P. L.; George Reban; 5; Drama; Feb. 25, 1918.
One Night; Essanay Comedy.
One-Night Stand (A); Rolin; 2; Comedy; Feb. 24, 1918.
One Thousand Dollars; Vitagraph; Edward Earle; 5; Drama; July 8, 1918.
One Woman (The); Select; Oct., 1918.
On Her Account; Strand; Billie Rhodes; July 23, 1918.
Only Road (The); Metro; 5; Drama; June 3, 1918.
On the Jump; Victory; George Walsh; Oct. 6, 1918.
On the Jump; Rolin Comedy; March 31, 1918.
On the Love Line; Sparkle Comedy.
On the Quiet; F. P. L.; John Barrymore; 5; Drama; Sept. 1, 1918.
On Trial; F. N. Exhibitor's Circuit.
Opportunity; Metro; Viola Dana; 5; Drama; July 1, 1918.
The Ordeal of Rosetta; Select; 5; Drama; Alice Brady; May, 1918.
The Orderly; King Bee; March 15, 1918.
O Susie, Behave; World Comedy; Fay Tincher.
The Other Man; Vitagraph; 5; Drama; Feb. 4, 1918.
The Other Man; Sennett Comedy.
Other Men's Daughters; Fox; Peggy Hyland; 5; Drama; July 7, 1918.
The Other Woman; Astra; 5; Drama; Feb. 3, 1918.
Our Bridge of Ships; Official War; 2.
Our Little Nell; Essanay Comedy.
Our Little Wife; Goldwyn; 6; Comedy-Drama; Madge Kennedy; Feb. 10, 1918.
Our Mrs. McChesney; Metro; Ethel Barrymore; 5; Drama; Sept. 9, 1918.
Out and In; Jaxon Comedy.
Out of a Clear Sky; F. P. L.; Marguerite Clark; 5; Drama; Sept. 15, 1918.
Out of the Night; Sherry; Catherine Calvert; Aug. 11, 1918.
Out West; Arbuckle Comedy; 2; Jan. 20, 1918.
Over the Garden Wall; Strand; Comedy May 7, 1918.
Over There; Select; 5; Drama.
An Ozark Romance; Rolin; 1; Comedy; July 7, 1918.
Painless Love; L-KO; Babe Hardy; 2; Comedy; Nov. 27, 1918.
The Painted Lily; Triangle; 5; Drama; June 30, 1918.
Painted Lips; Universal; 5; Drama; Louise Lovely; Feb. 4, 1918.
A Pair of Cupids; Metro; Francis X. Bushman; 5; Drama; July 29, 1918.
A Pair of Silk Stockings; Select; Constance Talmadge; 5; Drama; July, 1918.
A Pair of Sixes; Essanay; 5; Comedy-Drama; Taylor Holmes; April 1, 1918.
Pals First; Screen Classics; Harold Lockwood; 6; Drama.
The Panther Woman; F. N. Exhibitors; Olga Petrova; 5.
Paper Hanger's Revenge (The); Clover Comedy.
Parentage; Seng; May, 1918.
Parson Pepp; Scrantonia; Charlie Fang; 1; Comedy.
Parson Pepp; Goldburg; Charlie Fang; 1; Comedy.
Parted from His Bride; Nestor; J. Warren Kerrigan; Comedy; Sept. 30, 1918.
Passing of the Third Floor Back; F. N. Exhibitors Circuit.
Passing the Bomb; Nestor; Comedy; June 17, 1918.
Patriot (The); William S. Hart.
Patriotism; Hodkinson; Bessie Barriscale; 5; Drama; June 10, 1918.
Pat Turns Detective; Nestor; Pat Rooney; Comedy; Sept. 16, 1918.
Pay Day; Metro; 5; Drama; May 27, 1918.
Paying His Debt; Triangle; 5; Drama; Roy Stewart; April 28, 1918.
Pay Me; Jewel; 5; Drama; Dorothy Phillips.
A Peaceful Flat; Ray Comedy.
A Peach and a Pill; Strand; Comedy; Jan. 8, 1918.
Peanuts and Politics; Big V Comedy; Jan. 14, 1918.
Pearls and a Peach; Christie Comedy; Dec. 23, 1918.
Pearls and Girls; L-KO; 2; Comedy; Hugie Mack and Eva Novak; Feb. 13, 1918.
Pearls Without Price; Keystone Comedy; 2; June 30, 1918.
Peck's Bad Girl; Star Series; Mabel Normand; 5; Drama; Sept. 9, 1918.
Peg of the Pirates; Fox; 5; Drama; May 12, 1918.
Peg o' the Sea; Sterling; 6; Drama.
Peggy Mixes In; Christie Comedy; Dec. 17, 1918.
Pen Vultures; Clifford; Shorty Hamilton; 5; August, 1918.
A Perfect Lady; Star Series; Madge Kennedy; 5; Comedy-Drama; Dec. 8, 1918.
Perfectly Fiendish Flanagan; Or, The Heart of the Dreadful West; Flagg Comedy; 2; Dec. 22, 1918.
The Perfect Model; Arrow; Audrey Munson.
A Perfect Thirty-six; Star Series; Mabel Normand; 5; Comedy; Nov. 24, 1918.
Perils of the Parlor; Nestor; Carter De Haven; Comedy; Oct. 14, 1918.
Pershing's Crusaders; F. N. Exhibitors.
A Petticoat Pilot; F. P. L.; 5; Drama; Feb. 4, 1918.
Petticoats and Politics; Plaza; Anita King.
The Phantom; Frank Keenan.
The Phantom Riders; Universal; 5; Drama; Harry Carey; Jan. 28, 1918.
Phoney Photos; L-KO; 2; Comedy; July 3, 1918.
The Pie-Eyed Piper; Nestor; William Franey; Comedy; Aug. 19, 1918.
A Pigskin Hero; Star Comedy; Eddie Lyons and Lee Moran; April 13, 1918.
Pink Pajamas; Capitol Comedy; Nov. 17, 1918.
Pink Pajamas; Nestor; Comedy; April 1, 1918.
The Pipe of Peace; Rainbow Comedy.
Pipe the Whiskers; Rolin; 1; Comedy; April 14, 1918.
Playing the Game; F. P. L.; 5; Drama; April 22, 1918.
A Playwright's Wrong; Keystone Comedy; 2; March 31, 1918.
Please Hit Me; Star Comedy; Sept. 28, 1918.
Pluck and Plotters; Big V. Comedy; 2; Dec. 23, 1918.
The Plunderer; Fox.
A Polished Beauty; Sennett Comedy; 2.
The Poor Fish; Keystone Comedy; 2; June 2, 1918.
Poor Innocent; Capitol Comedy; Dec. 29, 1918.
Poor Rich Man (A); Metro; Bushman and Bayne; 5; Drama; Dec. 23, 1918.
Porters (The); Ebony Comedy.
Power and the Glory (The); World; June Elvidge; 5; Drama; Sept. 2, 1918.
Powers That Prey; Mutual Star; 5; Drama; March 4, 1918.
Preacher's Son (The); Judge Brown; 2; Comedy-Drama.
Pretender (The); Triangle; Wiliam Desmond; 5; Drama; Sept. 29, 1918.
Pretty Babies; L-KO; May 15, 1918.
Price of a Good Time (The); Jewel; 7; Drama; Mildred Harris.
Price of Applause (The); Triangle; Jack Livingston; 5; Drama; Aug. 4, 1918.
Price of a Rotten Time (The); Star Comedy; Oct. 12, 1918.
Price of Folly (The); Balboa. A series of two-reel episodes (drama), as follows: "Phantom Tame," 2; "In Poverty's Power," 2; "The Rebound," 2; "Shifting Sands," 2; "Counterfeit Clues," 2; "The Catspaw," 2; "The Sin of Innocence," 2. "Sold for Gold," 2.
Price of His Head (The); Triangle Komedy; Jan. 20, 1918.
Pride and the Devil; Sterling; 6; Drama.
Primal Lure (The); Wm. S. Hart.
Primitive Woman (The); Mutual Star; 5; Drama; Margarita Fischer; Apr. 15, 1918.
Prisoners of War (The); Clifford; Shorty Hamilton; 5; September, 1918.
Private Peat; Paramount-Arteraft Specias; Private Peat; 5; Patriotic; Oct. 13, 1918.
Professional Patient (The); Drew Comedy; Aug. 26, 1918.
Proposing Bill; Capitol Comedy; Dec. 1, 1918.
Prunella; F. P. L.; 5; Drama; Marguerite Clark; March 18, 1918.
Prussian Cur (The); Big Timely; September, 1918.
Public Defender (The); Renowned; Frank Keenan; Drama.
Pullman Blunder (A); L-Ko; Harry Gribbon; 2; Comedy; Sept. 18, 1918.
Punctured Reputation (The); Keystone Comedy; 2; Jan. 13, 1918.
Purple Dress (The); Bdwy. Star); 2; Drama.
Purple Lily (The); World; 5; Drama; Kitty Gordon; April 22, 1918.
Pursuing Package (The); Nestor; Harry Mann; Comedy; July 15, 1918.
Queen of Hearts; Excel.; September, 1918.
Queen of the Sea; Big Timely; Annette KeBerman; September, 1918.
Racing Strain (The); Star Series; Mae Marsh; 5; Dec. 22, 1918.
Raffles, The Amateur Cracksman; Hiller, and Wilk.
Rag, a Bone and a Hank of Hair (A); Fun Art; 2; Comedy.
Raiders of Sunset Gap (The); 2; Blue Ridge Dramas.
Rainbow Trail (The); Fox; William Farnum; Oct. 27, 1918.
Ramble in Aphasia (A); Bdwy. Star; 2; Drama.
Ramona; Arrow.
Ranger (The); Clifford.
Rathskeller and the Rose (The); Bdwy. Star; 2; Drama.
Reason Why (The); Select; 5; Drama; April, 1918.
Rebellion (The); Judge Brown; 2; Comedy-Drama.
Rebuilding Broken Lives; Am. Red Cross; 1; Patriotic.
Reckless Rover (The); Ebony Comedy; 1.
Reckoning Day; Triangle; Belle Bennett; 5; Drama; Sept. 29, 1918.
Reclaimed; McRae.
Recruit (The); Jester Comedy; 2; February, 1918.
Red Ace (The); Universal Special In a series of two-reel episodes (drama), as follows: "Overboard," 2; "New Enemies," 2; "The Fugitives," 2; "Hell's Riders," 2.
Red Crossed; Christie Comedy.
Redemption; S. & S.; 6; Drama.
Red-Haired Cupid (A); Triangle; 5; Drama; June 2, 1918.
Red, Red Heart (The); Bluebird; 5; Drama; Monroe Salisbury; April 1, 1918.
Reggie Mixes In; Douglas Fairbanks.
Regular Patsy (A); Christie Comedy.
Repeating the Honeymoon; Nestor; Eileen Sedgewick; Comedy; July 22, 1918.
Resurrection; F. P. L.; 5; Drama; May 6, 1918.
Return of Draw Egan (The); Wm. S. Hart.
Return of Mary (The); Metro; May Allison; 5; Drama; Sept. 23, 1918.
Return of O'Garry (The); Blue Ridge Dramas; 2.
Reuben's Romance; Crystal; 1; Comedy.
Revelation; Metro Special; Nazimova; 7; Drama; January, 1918.
Revenge; Metro; Rolfe; 5; Drama; Feb. 25, 1918.
Richest Girl (The); Mutual Star; Ann Murdock; 5; Drama; April 8, 1918.
Rich Man, Poor Man; F. P. L.; 5; Drama; April 22, 1918.
Rich Man's Darling (A); Bluebird; 5; Drama.
Riddle Gawne; F. P. L.; W. S Hart; 5; Drama; Aug. 19, 1918.
Riders of the Night; Metro; 5; Drama; April 29, 1918.
Riders of the Purple Sage; Fox; Wm. Farnum; Drama; June 16, 1918.
Rimrock Jones; Paramount-F. P. L.; 5; Drama; Wallace Reid; Jan. 21, 1918.
Ring and the Ringer (The); Goldburg; Charlie Fang; 1; Comedy.
Ripping Time (A); Star Comedy; June 1, 1918.
Rip-Roaring Rivals; Clover Comedies; 1.
Risky Road (The); Universal; 5; Drama; April 8, 1918.
Road Through the Dark (The); Select; Clara Kimball Young; 5; Drama; October, 1918.
Road to France (The); World; Carlyle Blackwell and Evelyn Greeley; 5; Drama; Oct. 14, 1918.
Roaring Lions on the Midnight Express; Fox Comedy; September, 1918.
Robber (The); Western and Railroad; Helen Gibson; Drama; Dec. 21, 1918.

Continued on Page 57

MIRIAM COOPER

Directed by

R. A. WALSH

Sailing - - - - - - - - -October 15th

FOR EUROPE

To Produce a Series of

SUPER DE LUXE PHOTOPLAYS

NAZIMOVA'S

PRODUCTIONS

WAR BRIDES...By Marion Craig Wentworth

REVELATION.....By Mabel Wagnells

TOYS OF FATE.....By A. N.

EYE FOR EYE.....By Henri Kistemaecker

OUT OF THE FOG.....By H. Austin Adams

THE RED LANTERN.....By Edith Wherry

THE BRAT.....By Maude Fulton

Dorothy Phillips

AND

Allen Holubar

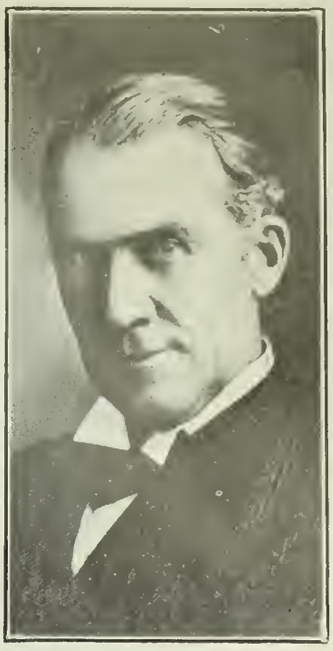
Star and Creator of

"The HEART OF HUMANITY"

PRODUCTIONS OF 1918--Continued

Rogue (The); King Bee; 2; Comedy; Feb. 15, 1918.
Romance and Brass Tacks; Flagg Comedy; Sept. 29, 1918.
Romance and Dynamite; L-KO; 2; Comedy; June 19, 1918.
Romance of the Underworld (A); Keeney Production; Catherine Calvert; June 30, 1918.
Romans and Rascals; Big V. Comedy; May 27, 1918.
Romantic Reggie (Drew Comedy; June 3, 1918.
Roofs and Riots; Big V. Comedy; 2; Sept. 30, 1918.
Rooms and Rumors; Big V. Comedy; Feb. 25, 1918.
Rooney's Sad Case; Drew Comedy; May 27, 1918.
Roped and Tied; Western and Railroad; 2; Drama; Aug. 17, 1918.
Rosemary Climbs the Heights; American; Mary Miles Minter; Nov. 10, 1918.
Rose of the World; Artcraft; Elsie Ferguson; 5; Drama; Jan. 7, 1918.
Rose of Wolfville (The); Bdwy. Star; 2; Drama.
Rose o' Paradise; Hodkinson; 5; Drama; Bessie Barriscale; May 27, 1918.
Rosie O'Grady; Sterling; 5; Drama.
Rough and Ready; Fox; 6; Comedy-Drama; Wm. Farnum; March 24, 1918.
Rough Love (The); Bluebird; 5; Drama.
Rough on Husbands; L-KO; Merta Sterling; 2; Comedy; Dec. 11, 1918.
Rubaiyat of a Scotch Highball (The); Bdwy. Star; 2; Drama.
Ruggles of Red Gap; Kleine; Taylor Holmes; Feb. 25, 1918.
Ruler of the Road; Pathe; 5; Drama; April 21, 1918.
Ruling Passions; Schomer.
Rummies and Razors; Big V. Comedy; April 8, 1918.
Rural Riot (A); L-KO; 2; Comedy; April 24, 1918.
Russian Revolution (The); Overland.
Rustlers' Frame-Up at Big Horn; Ultra.
Safe Danger (A); Keystone Comedy; 2; March 24, 1918.
Safe Disaster (A); Triangle Komedy.
Safety Curtain (The); Select; Norma Talmadge; 6; Drama; July, 1918.
Sandy; Famous Players-Lasky Corp.; Jack Pickford; 5; Drama; July 1, 1918.
Sandy Burke; Betzwood; Louis Bennison.
Santan's Pawn; W. H. Hart; Bessie Barriscale; 5; Drama; March 18, 1918.
Sauce for the Goose; Select; Constance Talmadge; 5; Drama; August, 1918.
Saucy Madeline; Sennett Comedy; April 22, 1918.
Savage Woman (The); Select; Clara K. Young; 5; Drama; July, 1918.
Saved by Wireless; Sennett Comedy.
Saved from a Vamp; L-KO; 2; Comedy; April 10, 1918.
Say! Young Fellow; F. P. L.; 5; Drama; July 16, 1918.
Scandal Mongers; Bluebird; Lois Weber; 5; Drama.
Scarlet Drop (The); Universal; 5; Drama; April 22, 1918.
Scarlet Road (The); Fox; 5; Drama; June 23, 1918.
Scars and Bars; L-KO; Helen Lynch and Dick Smith 2; Comedy; Nov. 20, 1918.
Scholar (The); King Bee; April 1, 1918.
Schools and Schools; Bdwy. Star; 2; Drama.
Screen Fan; Flagg Comedy; 1; Jan. 2, 1918.
Sea Flower (The); Bluebird; Juanita Hansen; 5; Drama; Dec. 23, 1918.
Seal of Silence (The); Vitagraph; 5; Drama; April 29, 1918.
Sea Panther (The); Triangle; 5; Drama; Wm. Desmond; March 10, 1918.
Sea Serpent's Desire (A); Keystone Comedy; 2; Feb. 3, 1918.
Sea Wolf (The); World; Louise Huff; 5; Drama; Dec. 30, 1918.
Sea Wolf (The); World; 5; Drama; Nov. 4, 1918.
Secret Code; Triangle; Gloria Swanson; 5; Drama; Sept. 8, 1918.
Secret Strings; Metro; Olive Tell; 5; Drama; Oct. 7, 1918.
Seeking an Oversoul; Vitagraph Comedy; Jan. 14, 1918.
Selfish Yates; F. P. L.; 5; Drama; Wm. S. Hart; May 20, 1918.
Self-Made Lady (A); Fox Comedy; 2; March 15, 1918.
Servant in the House (The); Triangle.
Service Star (The); Goldwyn; 6; Comedy-Drama; Madge Kennedy; June 30, 1918.
Set Free; Bluebird; 5; Drama; Dec. 9, 1918.
Shackled; Hodkinson; 5; Drama; Louise Glaum; May 20, 1918.
Shadows of Her Pest; Fox Comedy; 2; Jan. 6, 1918.
Shame; Duplex; 7; Drama.
Shark Monroe; F. P. L. Corp.; Wm. S. Hart; 5; Drama; July 8, 1918.
She Almost Proposed; Strand; Billie Rhoades; July 30, 1918.
She Couldn't Grow Up; Strand; April 2, 1918.
She-Devil (The); Fox); Theda Bara; Nov. 10, 1918.
She Didn't Do It; Triangle Komedy; Mar. 10, 1918.
She Loved Him Plenty; Sennett Comedy; Aug. 11, 1918.
Shell Game (The); Metro; 5; Drama; March 4, 1918.
She Loves Me Not; Rolin; Harold Lloyd; Comedy; Dec. 29, 1918.
Sheriff (The); Arbuckle Comedy; Nov. 17, 1918.
Sheriff Nell's Tussle; Sennett Comedy; March 11, 1918.
Sherlock Ambrose; L-KO; 2; Comedy; March 27, 1918.
Sherman Was Right; Jaxon Comedy.
Shifting Sands; Triangle; Gloria Swanson; 5; Drama; Aug. 11, 1918.
Shifty Shoplifter (The); Nestor; Comedy; April 15, 1918.
Shines and Monkey-shines; Big V. Comedy; Aug. 12, 1918.
Ship, Oy, Oy; Nestor; Comedy; Feb. 18, 1918.
Shoes That Danced; Triangle; 5; Drama; March 3, 1918.
The Shooting Party; Western and Railroad; Mignon Anderson; 2; Drama; July 20, 1918.
Shot in the Dumbwaiter; Star Comedy; July 13,1918.
Shoulder Arms; F. N. Exhibitor's Circuit; Charlie Chaplin.
Should She Obey? Foursquare.
Shuttel (The); Select; 5; Drama; Constance Talmadge; February, 1918.
Sic 'Em, Towser; Rolin; 1; Comedy; June 9, 1918.
Sign Invisible (The); F. N. Exhibitor's Circuit; Mitchell Lewis.
Silent Mystery (The); Ford.
Silent Rider (The); Triangle; Roy Stewart; 5; Drama; Dec. 8, 1918.
Silent Sentinel (The); Western and Railroad; Helen Gibson; 2; Drama; Dec. 7, 1918.
Silent Stranger (The); Hart; 2.
Silent Woman (The); Metro; Edith Storey; 5; Drama; Sept. 2, 1918.
Sins of Ambition; Ivan; Madaline Traverse.
Sins of the Children; Rapf.
Sins Ye Do (The); Frank Keenan.
Sin Woman (The); Foursquare.
Siren in the House (The); Triangle.
Sirens of the Sea; Jewel; 6; Drama.
Siren's Sons (The); Theda Bara; Jan. 12, 1918.
Sisters of the Golden Circle; Bdwy. Star; 5; Drama.
Six-Shooter Andy; Fox; 5; Comedy-Drama; Tom Mix; Feb. 24, 1918.
Skids and Scalawags; Big V. Comedy; June 10, 1918.
Skippers and Schemers; Big V. Comedy; July 15, 1918.
Slave (The); King Bee; 2; Comedy; Jan. 1, 1918.
Sleuths; Sennett Comedy; Sept. 22, 1918.
Sleuths and Slickers; Big V Comedy; April 1, 1918.
Slippery Slim and His Tombstone; Essanay Comedy.
Slippery Slim and the Claim Agent; Essanay Comedy.
Slippery Slim and the Fortune Teller; Essanay Comedy.
Slippery Slim and the Green-Eyed Monster; Essanay Comedy.
Slippery Slim and the Impersonator; Essanay Comedy.
Slippery Slim, Diplomat; Essanay Comedy.
Slippery Slim's Dilemma; Essanay Comedy.
Slippery Slim's Inheritance; Essanay Comedy.
Slippery Slim's Stratagem; Essanay Comedy.
Slow Express (The); Nestor; Victor Potel; Comedy; Sept. 23, 1918.
Small-Town Bully (The); Sennett Comedy; 2.
Smashing the Plot; Sparkle Comedy.
Smashing Through; Universal; 5; Drama; June 22, 1918.
Snail (The); Clifford; Shorty Hamilton; 5; June, 1918.
Snakeville Epidemic (A); Essanay Comedy.
Snakeville Fire Brigade (The); Essanay Comedy.
Snakeville's New Sheriff; Essanay Comedy.
Snakeville's New Waitress; Essanay Comedy.
Snakeville's Sleuth; Essanay Comedy.
Snapdragon (The); Hodkinson; Louise Glaum; 5; Drama; May 13, 1918.
Sneak (The); Victory; Gladys Brockwell; Dec. 15, 1918.
Sneakers and Snoozers; Big V Comedy; June 3, 1918.
Snow-Cure (The); Sennett Comedy.
Soaked and Scorched; Sennett Comedy; 2.
Soap Girl (The); Vitagraph; 5; Drama; June 17, 1918.
Social Ambition; Goldwyn; 6; Drama.
Social Briars; Mutual Star; 5; Drama; May 27, 1918.
Social Hypocrites; Metro; May Allison; 5; Drama; April 8, 1918.
Social Quicksand; Metro; 5; Drama; June 10, 1918.
Social Secretary (The); Norma Talmadge.
Social Shock-Absorber (A); Triangle Komedy; March 17, 1918.
Society For Sale; Triangle; Wm. Desmond; 5; Drama; April 21, 1918.
Society Sensation (A); Bluebird; Carmel Myers; 5; Drama; Sept. 23, 1918.
Soldier's Oath (The); Fox.
Some Baby; Jester Comedy; 2; Nov. 1, 1918.

Continued on Page 61



Fred Huntley

DIRECTOR

and

CHARACTER ACTOR

On stage twenty-nine years; in pictures ten years.

Arrived in United States with original Mikado Company, 1885.

Veteran of Spanish-American and Philippine wars, 1898-1901.

Played second, the Father, in Mary Pickford's "Johanna Enlists."

The Butler in Constance Talmadge's "A Lady's Name."

As "Quanno," Indian father, in Norma Talmadge's "Wetona."

Father with Catherine Calvert in Salvation Army picture.

Character heavy, George Beban, "Marcellemi's Millions."

Road-Side Impressario.

Spanish Lawyer, heavy, Viola Dana, "The Only Road."

Junk Storekeeper, Sessue Hayakawa, "The Hidden Pearls."

The Priest in "Bottle Imp."

With Selig in "The City of Purple Dreams."

Sargent-Otts Productions

STUDIO:

Boyle and Stephenson Avenues

LOS ANGELES

ANNA Q. NILSSON

Leads:

"Over There"—Select.
"Heart of the Sunset"—Goldwyn
"Trail of the Sunset"—Metro
"Trail to Yesterday"—Metro
"No Man's Land"—Metro
"Vanity Pool"—Universal
"Venus in the East"—Lasky
"Impulses"—Lasky
"In Judgment Of"—Metro
"The Way of the Strong"—Metro
"Cheating Cheaters"—Select
"Her Kingdom of Dreams"—Stewart

MORRIS R. SCHLANK

Presents

The Famous Comedian

HANK MANN

In Single Reel Comedies

Stories by Vincent Bryan

HANK MANN COMEDY COMPANY

Horsley Studio Phones 556750

Address All Communications to M. R. Schlank

1570 Sunset Blvd. Los Angeles, Cal.

PRODUCTIONS OF 1918--Continued

Some Baby; Ebony Comedy.
Somebody's Baby; Christie Comedy.
Somebody's Widow; Strand Comedy; Jan. 29, 1918.
Some Cave Man; Christie Comedy; Sept. 2, 1918.
Some Job; World Comedy; Fay Tincher; 2; June 24, 1918.
Some Judge; Rainbow Comedy.
Some Professor; Klever Komedy; Feb. 25, 1918.
Some Romeo; Christie Comedy; June 17, 1918.
Somewhere in Turkey; Rolin Comedy; June 16, 1918.
Song and the Sergeant (The); Broadway Star; 2; Drama.
Son of a Gun; Fox Comedy; 2; Feb. 3, 1918.
Son of a Hun (The); Fox Comedy; Dec. 29, 1918.
Son of Democracy (The), or Life of Abraham Lincoln; Chapin; in a series of two-reel subjects, as follows: "My Mother," 2; "A Call to Arms," 2; "My Father," 2; "Tender Memories," 2; "A President's Answer," 2; "Native State," 2; "Down the River," 2; "The Slave Auction," 2; "Under the Stars," 2.
Song of Songs (The); F. P. L.; 5; Drama; Feb. 14, 1918.
Song of the Soul (The); Vitagraph; 5; Drama; March 4, 1918.
Soothing the Heart in July; American Red Cross; Patriotic.
Sophie Gets Stung; Essanay Comedy.
Sophie's Birthday Party; Essanay Comedy.
Sophie's Legacy; Essanay Comedy.
S. O. S.; Am. Standard.
Soul For Sale (A); Jewel; Dorothy Phillips; 5; Drama.
Soul For Sale (A); Renowned; 6; Drama.
Soul in Trust (A); Triangle; 5; Drama; Feb. 24, 1918.
Souls Redeemed; Arrow.
Soul Within Windows (A); World; Ethel Clayton; 5; Drama; Sept. 30, 1918.
Soup and Fish Ball (The); Essanay Comedy.
Source (The); F. P. L.; Wallace Reid; 5; Drama; Sept. 1, 1918.
Special Today; Metro Comedy; Drew; March 18, 1918.
Spies and Spills; Big V Comedy; May 13, 1918.
Spirit of '17 (The); Paramount; Jack Pickford; 5; Drama; Jan. 21, 1918.
Splendid Sinner (The); Goldwyn; Mary Garden; 6; Drama; March 24, 1918.
Spoiled Girl (The); Kleine; March 13, 1918.
Spooks; Ebony Comedy.
Sporting Life; Tourneur.
Sporting Life; Paramount-Arteraft Special; Maurice Tourneur Production; Nov. 24, 1918.
Spotted; Strand Comedy; April 30, 1918.
Spring a la Carte; Broadway Star; 2; Drama.
Spurs of Sybil; World; 5; Drama; March 4, 1918.
Spying the Spy; Ebony Comedy.
Square Deal (A); Mutual Star; 5; Drama; June 10, 1918.
Square-Deal Man (The); Wm. S. Hart.
Staking His Life; Wm. S. Hart; 5; Drama.
Stars of Glory; Perret.
Star Spangled Banner (The); Gotham.
Starter (The); Flagg Comedy; May 8, 1918.
Station Comment; Triangle; 5; Drama; June 16, 1918.
Stealing a Sweetheart; Three C Comedy.
Stella Maris; F. P. L.; Mary Pickford; 5; Drama; Jan. 21, 1918.
Stenog. (The); Flagg Comedy; March 27, 1918.
Stepping Some; Star Comedy; June 15, 1918.
Stepping Stones; Frank Keenan.
Still Alarm (The); Pioneer.
Stolen Hours; World; 5; Drama; Jan. 7, 1918.
Stolen Keyhole (The); Nestor Comedy; April 22, 1918.
Stolen Orders; Weissberg; 8; Drama.
Story of the Glove (The); Drew Comedy; May 6, 1918.
Straight and Narrow; King Bee; June 15, 1918.
Straight Crook (A); Triangle Komedy; Jan. 13, 1918.
Straight Road (The); Bessie Barriscale.
Stranger (The); King Bee; 2; Comedy; Jan. 15, 1918.
Strange Woman (The); Victory; Gladys Broekwell; Sept., 1918.
Street of Seven Stars (The); De Luxe; Doris Kenyon; 6; Drama; July 7, 1918.
Stripes and Stars; Big V Comedy; Sept. 23, 1918.
Stripes and Stumbles; Big V Comedy; March 25, 1918.
Strong Way (The); World; June Elvidge; 5; Drama; Jan. 14, 1918.
Struggle Everlasting (The); Rapf.
Studio Girl (The); Select; Constance Talmadge; 5; Drama; Jan., 1918.
Submarine Eye (The); Foursquare.
Submarines and Simps; Big V Comedy; Earle Montgomery and Joe Rock; 2; Nov. 25, 1918.
Successful Adventure (A); Metro; May Allison; 5; Drama; July 15, 1918.
Such a Little Pirate; F. P. L.; Lila Lee; 5; Drama; Oct. 13, 1918.
Summer Girls (The); Sennett Comedy; Aug. 26, 1918.
Sunset Princess; Arrow; Margery Daw.
Sunshine Nan; F. P. L.; Ann Pennington; 5; Drama; March 11, 1918.
Superstitious Girl; Flagg Comedy; Jan. 30, 1918.
Surprising Husband; Vitagraph Comedy; Feb. 4, 1918.
Suspicion; The Film Market; 6.
Swat the Flirt; Star Comedy; Dec. 28, 1918.
Swat the Spy; Excel; Jane and Katherine Lee; Sept. 29, 1918.
Sweets of the Sour; Vitagraph Comedy; Feb. 18, 1918.
Sylvia on a Spree; Metro; Emmy Wehlen; 5; Drama; Dec. 16, 1918.
Tad's Swimming Hole; Judge Brown; 2; Comedy-Drama.
Tail of a Cat (The); Star Comedy; April 20, 1918.
Take a Chance; Rolin; Harold Lloyd; Comedy; Dec. 15, 1918.
Taking the Count; Strand; Elinor Field; Sept. 3, 1918.
Tale of a Hat (The); Strand; Elinor Field; Comedy; Oct. 15, 1918.
Tangled Lives; Vitagraph; Harry Morey; 5; Drama; July 1, 1918.
Tarzan of the Apes; National; Elmo Lincoln and Enid Markey.
Telegraphic Tangle (A); Drew Comedy; March 18, 1918.
Telephones and Troubles; Big V Comedy; Feb. 4, 1918.
Tell It to the Marines; Excel; Jane and Katherine Lee; Oct. 27, 1918.
Tell-Tale Shirt (A); Keystone Comedy; 2; Feb. 24, 1918.
Tell That to the Marines; Flagg Comedy; Oct. 13, 1918.
Tempered Steel; F. N. Exhibitors Circuit; Mme. Petrova; 7.
Temple of Dusk (The); Mutual Star; Sessue Hayakawa; 5; Drama; Oct. 13, 1918.
Testing of Mildred Vane (The); Metro; May Allison; 5; Drama; Oct. 28, 1918.
That Devil Bateese; Bluebird; 5; Drama; Sept. 2, 1918.
That's Him; Rolin; Harold Lloyd; Comedy; Aug. 4, 1918.
Their Agreement; Drew Comedy; July 29, 1918.
Their Anniversary Feast; Vitagraph Comedy; Jan. 28, 1918.
Their First Love; Metro Comedy; Drew; Jan. 21, 1918.
Their First Quarrel; Drew Comedy; March 11, 1918.
Their Godson; Vitagraph Comedy; Feb. 25, 1918.
Their Indian Uncle; Triangle Komedy; Jan. 20, 1918.
Their Little Kid; Strand; Billie Rhoades; Comedy; Jan. 22, 1918.
Their Mutual Motor; Metro Comedy; Drew; Jan. 7, 1918.
Their Neighbor's Baby; Keystone Comedy; April 21, 1918.
Their Seaside Tangle; Christie Comedy.
Their Sporting Blood; Nestor; Pat Rooney; Comedy; Sept. 2, 1918.
Their Undercover Capers; Triangle Komedy; Feb. 17, 1918.
There and Back; Nestor; Dec. 2, 1918.
There Goes the Bride; Star Comedy; June 8, 1918.
Grey Parasol (The); Triangle; Claire Anderson; 5; Drama; Sept. 22, 1918.
Thief or Angel; Judge Brown; 2; Comedy-Drama.
Thieves' Gold; Universal; 5; Drama; March 18, 1918.
Things People Should Know; Pan-American.
Thing's the Play (The); Broadway Star; 2; Drama.
Thing We Love (The); F. P. L.; 5; Drama; Feb. 11, 1918.
Thirty a Week; Star Series; Tom Moore; 5; Comedy-Drama; Nov. 17, 1918.
Thirty Days; Christie Comedy.
This Is the Life; Jester Comedy; 2.
This Way Out; Christie Comedy; July 22, 1918.
Thoroughbred (The); Frank Keenan.
Those Athletic Girls; Sennett Comedy; Louise Fazenda; March 25, 1918.
Those Who Pay; U. S. Exhibitors; Bessie Barriscale and Howard Hickman.
Three Fives (The); Judge Brown; 2; Comedy-Drama.
Three Hours Late; Christie Comedy; Oct. 14, 1918.
Three Mounted Men; Universal; Harry Carey; 6; Drama; Oct. 12, 1918.
Three Times and Out; Strand Comedy; Feb. 12, 1918.
Three X Bordon; Hodkinson; J. Warren Kerrigan; 5; Drama; Oct. 28, 1918.
Tiger Man (The); F. P. L.; Wm. S. Hart; 5; Drama; April 1, 1918.
Tiger of the Sea (The); Ford; Nell Shipman; 7; Drama.
Tight Squeeze (A); Fox Comedy; July 28, 1918.
Till I Come Back To You; F. P. L.; Bryant Washburn; De Mille; 5; Drama; Aug. 26, 1918.
Tinsel; World; Kitty Gordon; 5; Drama; July 8, 1918.
Tip (The); Rolin Comedy; Jan. 6, 1918.
Tobin's Palm; Broadway Star; 2; Comedy.
To-Day; Arrow; 7; Drama.
Together; Bluebird; Violet Mesereau; 5; Drama; Oct. 19, 1918.

Continued on Page 65

Jesse D. Hampton
Productions

William Desmond
H. B. Warner
J. Warren Kerrigan

STUDIOS:
1425 Fleming Street
LOS ANGELES, CALIFORNIA

W. S. CAMPBELL

COMEDIES

Comedians that are Funny
Girls that are Peaches, and
Animals that Act

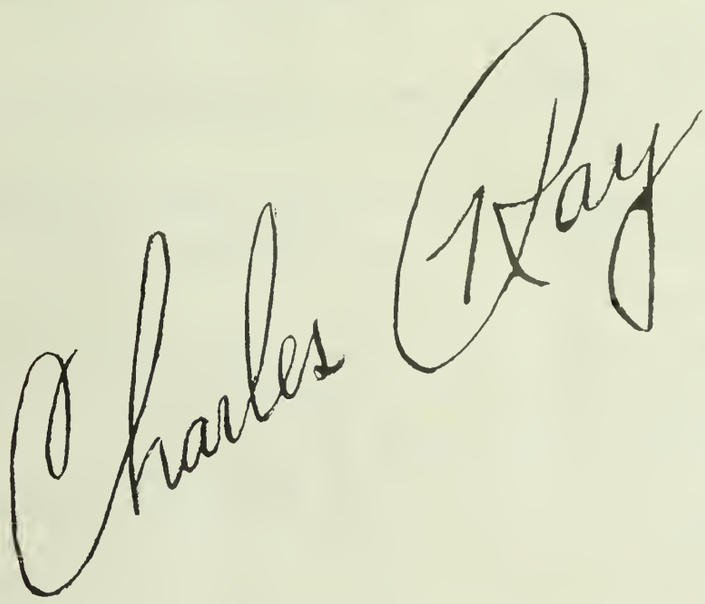
THE UNIVERSAL ZOO, THAT RANGES FROM JOE, THE MONK,
TO CHARLEY, THE ELEPHANT

Under the Supervision of
CURLEY STECKER, THE KING OF ANIMAL TRAINERS

PRODUCED AND DIRECTED BY

W. S. CAMPBELL

FOR THE UNIVERSAL FILM MANUFACTURING COMPANY
HARRY BURNS, ASSISTANT DIRECTOR



Personal Representatives
WILLIS & INGLIS
Los Angeles

Our partnership started four years ago—one office, one typewriter (rented), one assistant on more or less steady salary.

We worked hard and grew rapidly, and added to our office space and forces from time to time.

We have found it necessary to once again enlarge our offices and add to our staff of competent assistants.

All our departments continue to grow, whether engagement, publicity, book and play, studio, film marketing, photographic, financing. A friendly rivalry exists between each department.

We are grateful to the producers, managers, exhibitors, directors, artists, cameramen and technical men who have given us such generous support and who have made our success possible.

It is our earnest endeavor to merit and increase our clients' patronage and confidence.

WILLIS & INGLIS

WRIGHT & CALLENDER BLDG.

Trunk Lines: Main 7442, Main 7443 — 63134

PRODUCTIONS OF 1918--Continued

To Hell With the Kaiser; Screen Classics; Laurence Grant and Olive Tell; 7; Drama.
To Him That Hath; World; Montague Love; 5; Drama; Sept. 23, 1918.
Tongues of Flame; Bluebird; Marie Walcamp; 5; Drama; Dec. 2, 1918.
Tony America; Triangle; Francis McDonald; 5; Drama; Sept. 22, 1918.
Too Fat to Fight; Star Series; 6; Drama; Dec. 15, 1918.
Too Many Husbands; Triangle Komedy; Jan. 27, 1918.
Too Much Elephant; Selburn Comedy.
Torpedo Pirates; L-Ko; 2; Comedy; Jan. 9, 1918.
To the Highest Bidder; Vitagraph; Alice Joyce; 5; Drama.
T'other Dear Charmer; World; Louise Huff; 5; Drama; Sept. 16, 1918.
A Tough Knight; Essanay Comedy.
Toys of Fate; Screen Classics; 7; Drama.
Trail of No Return (The); Western and Railroad; Eileen Sedgwick; 2; Drama; Aug. 10, 1918.
Trail of Yesterday (The); Metro; 5; Drama; May 6, 1918.
Tramp (The); Chaplin Comedy; 2.
Tramps and Traitors; Big V Comedy; March 18, 1918.
Transients in Arcadia; Broadway Star; 2; Comedy.
Trap (The); World; 5; Drama; April 15, 1918.
Treason; Mutual Star; Edna Goodrich; 5; Drama; Sept. 29, 1918.
Treasure of the Sea; Metro; 5; Drama; April 22, 1918.
Treat 'Em Rough; Victory; Tom Mix; Dec. 1, 1918.
Trimmed Lamp (The); Broadway Star; 2; Comedy-Drama.
Triple Trouble; Essanay; Charlie Chaplin.
Triumph of the Weak (The); Vitagraph; 5; Drama; May 13, 1918.
Triumph of Venus (The); Victory; 5; Drama.
Trooper 44; Ford; 5; Drama.
Troubled Waters; Crystal; Comedy.
True Blue; Fox; 7; Drama; May 5, 1918.
Truthful Tulliver; Wm. S. Hart.
Turn of the Card (The); Hodkinson; J. Warren Kerrigan; 7; Drama; Feb. 15, 1918.
Turn of the Wheel (The); Star Series; Geraldine Farrar; 5; Drama; Sept. 2, 1918.
Tucson Jennie's Heart; Broadway Star; 2; Drama.
Twentieth Century Pirate (A); Nestor; J. Warren Kerrigan; Comedy; Oct. 28, 1918.
Twenty-One; Pathe; 5; Comedy-Drama; April 7, 1918.
Twenty Thousand Leagues Under the Sea; Renowned.
Twin Bedrooms; Tom Bret Comedy.
Two-Gun Betty; Hodkinson; Bessie Barriscale; 5; Comedy; Dec. 16, 1918.
Two-Gun Man in "The Bargain" (The); Wm. S. Hart; 6; Drama.
Two Men and a Woman; Ivan.
Two Orphans (The); Fox.
Two's Company; Christie Comedy; Oct. 28, 1918.
Two Scrambled; Rolin; Harold Lloyd; Comedy; Sept. 1. 1918.
Two Tough Tenderfeet; Sennett Comedy; June 17, 1918.
Tyrant Fear; F. P. L.; Dorothy Dalton; 5; Drama; April 29, 1918.
Unbeliever (The); Kleine; Marguerite Courtot and Raymond McKee; 7; Drama; Feb. 11, 1918.
Unchastened Woman (The); Rialto; 7.
Unclaimed Goods; F. P. L.; 5; Drama; April 15, 1918.
Uncle Tom's Cabin; F. P. L.; Marguerite Clark; 5; Drama; July 15, 1918.
Under False Pretense; Western and Railroad; Helen Gibson; 2; Drama; Sept. 28, 1918.
Under Suspicion; Metro; Francis X. Bushman and Beverly Bayne; 5; Drama; Feb. 4, 1918.
Under the Greenwood Tree; F. P. L.; Elsie Ferguson; 5; Nov. 24, 1918.
Under the Influence; Metro Comedy; Drew; Jan. 28, 1918.
Under the Yoke; Fox; Drama; June 9, 1918.
Uneasy Money; Kleine; Taylor Holmes; Jan. 1, 1918.
Unexpected Places; Metro; Bert Lytell; 5; Drama; Sept. 30, 1918.
Unfaithful; Triangle; Dorothy Dalton; 2; Drama. "The Marriage Bubble"; Split Reel Feature; 3; Drama; March 31, 1918.
Unpardonable Sin (The); Harry Garson; Blanche Sweet.
Untamed; Triangle; Roy Stewart; 5; Drama; Sept. 1, 1918.
Untamed Ladies; Century Comedy; Alice Howell; 2; Oct. 9, 1918.
Up a Tree; Capitol Comedy; 2; July 29, 1918.
Up in the Air; Strand Comedy; Feb. 25, 1918.
Unofficial Maneuver (The); Jaxon Comedy.
Up Romance Road; Mutual Star; 5; Drama; June 24, 1918.
Up She Goes; Strand Comedy; March 26, 1918.
Up the Road With Sally; Select; 5; Drama; April, 1918.
Vamp (The); F. P. L.; Enid Bennett; 5; Drama; July 22, 1918.
Vamp Cure (The); Star Comedy; July 27, 1918.
Vamping the Vamp; Nestor Comedy; Harry Mann and Kathlyn O'Connor; Jan. 28, 1918.
Vanity Pool; Universal; Mary McLaren; 5; Drama; Dec. 2, 1918.
Velvet Hand (The); Bluebird; Fritzie Brunette; 5; Drama; Sept. 30, 1918.
Vengeance; World; 6; Drama; May 20, 1918.
Vengeance and the Woman; Vitagraph; in a series of two-reel episodes, as follows: "The Unscaled Peak," 2; "The Signaling Cipher," 2; "The Plunge of Destruction," 2; "The Lure of Hate," 2; "The Wolf Trap," 2; "The Mountain of Devastation," 2; "Buried Alive," 2; "The Leap for Life," 2; "The Cavern of Terror," 2; "The Desperate Chance," 2; "Sands of Doom," 2; "The Hand of Fate," 2; "The Reckoning," 2.
Venus Model (The); Goldwyn; Mabel Normand; 6; Comedy-Drama; June 16, 1918.
Victorious Serbia; American Red Cross; Patriotic.
Vigilantes (The); Bear State; Drama.
Village Chestnut (The); Sennett Comedy; Dec. 29, 1918.
Village Scandal (The); Sennett Comedy.
Vive la France; F. P. L.; Dorothy Dalton; 5; Drama; Sept. 15, 1918.
Viviette; F. P. L.; 5; Drama; June 9, 1918.
Vortex (The); Triangle; 5; Drama; April 7, 1918.
Vow (The); Hadley.
Waifs; Astra; Gladys Hulette; 5; Comedy-Drama; Aug. 4, 1918.
Waiter's Ball; Sennett Comedy.
Waiter's Wasted Life (A); Fox Comedy; 2; April 7, 1918.
Waltzing Around; Strand Comedy; March 5, 1918.
Wanted, A Brother; Oakdale; 5; Drama.
Wanted, A Mother; World; Madge Evans and George McQuarrie; 5; Drama; March 18, 1918.
War Gardens; Christie Comedy; June 24, 1918.
Warrior (The); General; 7; Drama.
Wasp (The); World; 5; Drama; March 11, 1918.
Watch Your Neighbor; Sennett Comedy; 2; Feb. 3, 1918.
Watch Your Step; Nestor Comedy; Feb. 25, 1918.
Way of a Man With a Maid (The); F. P. L.; Bryant Washburn; 5; Dec. 29, 1918.
Way Out (The); World; Carlyle Blackwell and June Elvidge; 5; Drama; March 25, 1918.
Way Up in Society; Diamond Comedy.
Weaver of Dreams (A); Metro; Viola Dana; 5; Drama; Feb. 18, 1918.
Weavers of Life; Arrow; Drama.
We Can't Have Everything; F. P. L.; C. B. DeMille; 5; Drama; July 8, 1918.
Wedding Bells and Lunatics; Selburn Comedy.
We Should Worry; Fox; 5; Drama; June 16, 1918.
West Is West; Ultra.
What Becomes of the Children? Film Market.
What Does a Woman Need Most? Psycho-Analytic; 6.
Whatever the Cost; Hodkinson; Anita King; 5; Drama; Oct. 7, 1918.
What Occurred on the Beach; Jaxon Comedy.
What's in the Trunk? Crystal Comedy.
What the Wind Did; Strand; June 4, 1918.
What Will Father Say? Strand; Aug. 6, 1918.
What Will Happen Next? Jaxon Comedy.
When a Man Rides Alone; American; William Russell; Nov. 10, 1918.
When a Man's Married; Metro Comedy; Drew; March 25, 1918.
When a Woman Sins; Fox; Theda Bara; Sept. 29, 1918.
When Do We Eat? F. P. L.; Enid Bennett; 5; Comedy-Drama; Oct. 13, 1918.
When East Meets West; Betzwood; Lady Tsen-Mei; Drama.
When Greek Meets Greek; Drew Comedy; June 24, 1918.
When Macbeth Came to Snakeville; Essanay Comedy.
When Men Betray; Graphic.
When Paris Green Saw Red; Nestor; Neal Hart; Comedy; Aug. 26, 1918.
When Slippery Slim Met the Champion; Essanay Comedy.
When Two Play a Game; Drew Comedy; June 17, 1918.
When You and I Were Young; Sterling; 5; Drama.
When You Hit—Hit Hard; Ebony Comedy.
When You're Scared Run; Ebony Comedy.
Where the Sun Sets Red; Rancho; 2; Drama.
Which Was Lucky? Jaxon Comedy.
Whims of Society; World; Ethel Clayton; 5; Drama; Feb. 11, 1918.
Whirlpool (The); Select; Alice Brady; 5.
Whirlwind Finish (The); Star Comedy; 2; Aug. 24, 1918.
Whispering Chorus (The); F. P. L.; Raymond Hatton and Kathlyn Williams; 5; Drama; March 25, 1918.

Continued on Page 69

AL. E. CHRISTIE

President

Christie Film Company

Sunset and Gower Sts.

Los Angeles, Calif.

Producing:

Christie Specials

Christie Comedies

Fred Fishbach

Producing Super-DeLuxe

Fishbach Comedies

FRED FISHBACH, Director

Edith Roberts **Jimmy Adams**

Bud Jamison **Chas. Doherty**

EARL OLIN, Technical Director

BOB DORAN, Cameraman

A. ALT, Assistant Director

Montgomery & Rock

VITAGRAPH

SPECIAL BIG "V" COMEDIES

GILBERT PRATT
GROVER JONES
"DOC" COOK
IRVING LUDDY
GEORGE MARION
GEORGE HIBBARD

LOUISE GRANVILLE
BLANCHE PAYSON
MAX ASHER
OWEN EVANS
BILLY FAY
MURRAY SIMBERG

G. Allen Williams

WATCH **WAIT**

ANNOUNCING

KLASSY

KLEAN

KUT

KEWPY **KOMEDIES**

Charlotte Chandler

G. ALLEN WILLIAMS,

President and General Manager of the Universal Scenario Corporation, announces a series of mirth provoking Klean Kut Kewpy Komedies, being a revival of the late John Bunny stories, a welcome diversion to the present day "slap stick" variety. These two reel rapid fire comedies, interwoven with clever plots and many original situations, will be a surprise, and, without doubt, will reach the pinnacle as a laugh producer to the vast majority of cinema patrons. It is the policy of Mr. Williams to produce stories of the highest type, thus presenting clean humor and satisfaction to an enthusiastic public. A Kewpy Komedy is the last word in quality productions, and will be watched for with great interest. "Kewpy" Williams, the well known versatile comedian, and beautiful Charlotte Chandler, are two of the many reasons why Kewpy Komedies mean success. Guy Eakins will direct these comedies.

Rose Neacy

Universal Scenario Corporation

Publicity

Plays

Engagements

Suite 230-31-32

Exchange Bldg.

Phone: Pico 2253

Guy Eakins

PRODUCTIONS OF 1918--Continued

Whistles and Windows; Big V Comedy; April 22, 1918.
White Lie (The); Hodkinson; Bessie Barriscale; Sept. 2, 1918.
White Man's Law (The); F. P. L.; 5; Drama; May 6, 1918.
Whither Thou Goest; Am. Standard.
Who Is to Blame? Triangle; 5; Drama; May 19, 1918.
Who Killed Walton? Triangle; 5; Drama; April 14, 1918.
Who Knows? Oro; 6; Drama.
Who Loved Him Best? Mutual Star; Edna Goodrich; 5; Drama; Feb. 4, 1918.
Whose Baby Are You? Star Comedy; May 10, 1918.
Who Shall Take My Life? Selig; 7; Drama.
Whose Little Wife Are You? Sennett Comedy; Nov. 10, 1918.
Who's to Blame? Nestor; William Franey; Comedy; Jan. 21, 1918.
Who's Your Father? Fox Comedy; June 30, 1918.
Who's Your Wife? Nestor Comedy; May 27, 1918.
Who's Zoo? L-Ko Comedy; 2; May 22, 1918.
Why America Will Win; Big Timely; Sept., 1918.
Why Get a Divorce; Christie Comedy; Oct. 7, 1918.
Why Henry Left Home; Metro Comedy; Drew; Jan. 14, 1918.
Why Husbands Flirt; Christie Comedy; Oct. 21, 1918.
Why I Would Not Marry; Big Timely; Oct. 15, 1918.
Why Not Marry? Tom Bret Comedy.
Why Pick on Me? Rolin; Harold Lloyd; Comedy; Oct. 13, 1918.
Why the Bolsheviki? Exports and Imports; 5; Drama.
Why Worry? Star Comedy; Nov. 23, 1918.
Widow Dangerous (The); Broadway Star; 2; Drama.
Widow's Camouflage (A); Clover Comedy.
Widow's Might; Capitol Comedy; 2; July 1, 1918.
Widow's Might (The); Paramount; 5; Drama; Jan. 28, 1918.
Wife He Bought (The); Bluebird; Carmel Myers; 5; Drama; Feb. 4, 1918.
Wife or Country; Triangle; Gloria Swanson; 5; Drama; Dec. 29, 1918.
Wild Algy of Picadilly; Essanay Comedy.
Wild Girl (The); Select; 5; Drama.
Wild Life; Triangle; William Desmond; 5; Drama; Aug. 25, 1918.
Wild Primrose; Vitagraph; Gladys Leslie; 5; Drama; Aug. 12, 1918.
Wild Strain (The); Vitagraph; Nell Shipman; 5; Drama.
Wild Women; Universal; Harry Carey; 5; Drama; Feb. 25, 1918.
Wild Women and Tame Lions; Fox Comedy; 2; June 2, 1918.
Wild Women and Wild Waves; Big V Comedy; Sept. 16, 1918.
Wild Youth; F. P. L.; Louise Huff; 5; Drama; March 18, 1918.
Wilson or the Kaiser? Screen Classics.
Winding Trail (The); Metro; Rolfe; 5; Drama; Jan. 14, 1918.
Wine Girl (The); Bluebird; Carmel Myers; 5; Drama; March 25, 1918.
Winner Takes All; Bluebird; Monroe Salisburry; 5; Drama.
Winnie's Wild Wedding; Strand; Elinor Field; Aug. 20, 1918.
Winning Grandma; Diando; Baby Marie Osborne; 5; Drama; Aug. 18, 1918.
Winning of Beatrice (The); Metro; 5; Drama; May 20, 1918.
Winning of the Mocking Bird; Broadway Star; 2; Drama.
Witch Woman (The); World; Ethel Clayton; 5; Drama; April 8, 1918.
With Hoops of Steel; Hodkinson; Henry B. Walthall; 5; Drama; April 29, 1918.
Within the Cup; Hodkinson; Bessie Barriscale; 7; Drama; March 1, 1918.
With Neatness and Dispatch; Metro; 5; Drama; April 15, 1918.
Wives and Other Wives; American; Mary Miles Minter; Nov. 10, 1918.
Wives and Worries; Triangle Komedy; March 10, 1918.
Wives of Men; Pioneer.
Wolf and His Mate (The); Universal; Louise Lovely; 5; Drama; Jan. 7, 1918.
Wolfe Lowry; Wm. S. Hart.
Wolves of Kulture; Western; in two-reel serial dramas, as follows: "The Ride to Death," 2; "Through the Flames," 2; "The Torture Trap," 2; "The Iron Chair," 2; "Trapping Traitors," 2; "Trails of Treachery," 2; "The Leap of Despair," 2; "In the Hands of the Hun," 2; "The Precipice of Death," 2; "When Woman Wars," 2; "Betwixt Heaven and Earth," 2; "The Tower of Tears," 2.
Wolves of the Border; Triangle; 5; Drama; May 12, 1918.
Wolves of the Rail; F. P. L.; Wm. S. Hart; 5; Drama; Jan. 14, 1918.
Wolves of the Range; Western and Railroad; Helen Gibson; 2; Drama; Dec. 28, 1918.
Woman; Tourneur.
Woman (A); Chaplin Comedy; 2.
Woman Against Woman; Bluebird; 5; Drama.
Woman and the Law; Fox; All-Star; 7; Drama; March 17, 1918.
Woman and Wife; Select; Alice Brady; 5; Drama; Jan., 1918.
Woman Between Friends The); Vitagraph; Alice Joyce and Marc McDermott; 5; Drama; Feb. 11, 1918.
Woman Eternal (The); Advanced.
Woman In the Web (The); Vitagraph; Hedda Nova; in a series of two-reel episodes, as follows: "Caught in the Web," 2; "The Open Switch," 2; "The Speeding Doom," 2; "The Clutch of Terror," 2; "The Hand of Mystery," 2; "Full Speed Ahead," 2; "The Crater of Death," 2; "The Plunge of Horror," 2; "The Fire Trap," 2; "Out of the Dungeon," 2; "In the Desert's Grip," 2; "The Hidden Menace," 2; "The Crash of Fate," 2; "Out of the Web," 2.
Woman of Redemption (A); World; 5; Drama; June 24, 1918.
Woman's Experience (A); Foursquare; Drama.
Woman's Fool (A); Universal; Harry Carey; 5; Drama; Aug. 17, 1918.
Woman's Law (A); Arrow; Florence Reed; 5; Drama.
Women's Weapons; F. P. L.; Ethel Clayton; Nov. 17, 1918.
Woman the Germans Shot (The); Plunkett and Carroll.
Woman Who Gave (The); Fox; Evelyn Nesbit; Oct. 13, 1918.
Woman! Woman! Fox; Evelyn Nesbit; Jan. 26, 1918.
Wooing of Coffee-Cake Kate (The); Clover Comedy.
Wooing of Princess Pat (The); Vitagraph; 5; Drama; Feb. 18, 1918.
Wooing of Billy (The); Broadway Star; 2; Drama.
Work; Chaplin Comedy; 2.
Work or Fight; L-Ko; Harry Gribbon; 2; Comedy; Dec. 25, 1918.
World For Sale (The); Paramount; Conway Tearle and Anne Little; 5; Drama; Jan. 21, 1918.
Wounded Hearts and Wedding Rings; Big V Comedy; July 29, 1918.
Wrong All Around; Ebony Comedy.
Wronged by Mistake; Keystone Comedy; 2; Feb. 10, 1918.
Wrong Flat (The); Jester Comedy; 2; May, 1918.
Yellow Dog (The); Jewel; 6; Drama.
Yellow Ticket (The); Astra; Fannie Ward; 5; Drama; June 2, 1918.
You Can't Believe Everything; Triangle; 5; Drama; June 23, 1918.
You Know What I Mean; Capitol Comedy; 2; Nov. 18, 1918.
Young America; Essanay.
Youthful Affair (A); Metro Comedy; Drew; April 8, 1918.
Zeppelin's Last Raid (The); U. S. Exhibitors; Howard Hickman and Enid Markey; Drama.
Zero Hour (The); World; June Elvidge; 5; Drama; Dec. 16, 1918.
Zollenstein; Falcon; 4; Drama.
Zongar; Physical Culture.

SCENIC LIST

Adelaide, Australia; Holmes Scenic; Feb. 4, 1918.
Agriculture in Western Canada; Essanay Scenics.
Along the Queensland Coast; Holmes; Aug. 12, 1918.
America; Pathe Scenic; Yellowstone Park; Ranier Park; Park Mesa; Verda Park; Yosemite.
Among the Maoris of New Zealand; Holmes Scenic; July 15, 1918.
Around the Clock With the Marines; Universal; 2; Nov. 4, 1918.
Around the Clock With the Rookie; Universal; Aug. 26, 1918.
Around the Clock With the Sailor; Universal; 2; Oct., 1918.
Bad Men and Good Scenery; Outdoor-Rothacker; Nov. 24, 1918.
Banff National Park; Essanay Scenics.
Bay of Fundy; Essanay Scenics.
Black Feet and Flat Heads; Outing-Chester; Oct. 13, 1918.
Belgian Sisters of Luzon (The); Holmes; Nov. 24, 1918.
Canada; Essanay Scenics.
Coorial of the Orinoco (A); Outing-Chester; Aug. 4, 1918.
Cruise of the Aki Maru (The); Holmes; Aug. 19, 1918.
Dam Catastrophe (A); Outing-Chester; Aug. 11, 1918.
Down South in New Zealand; Holmes; July 29, 1918.
Down the Yukon; Holmes; April 1, 1918.
England; Pathe Scenics; Derbyshire; England; Britain's Bulwarks; English Prisons; Keswick; Cumberland.
Ex-Cannibal Carnival; Outing-Chester; June 30, 1918.
Fifi Does Its Bit; Holmes; Nov. 10, 1918.
Filipino National Guard (The); Holmes; May 6, 1918.
Finest on Four Feet; Outing-Chester; Sept. 8, 1918.
Finley Nature Studies; Universal Special; in a series of split-reel scenic subjects as follows: "The Indian Fisherman" and "Switzerland"; "Geysers of Yellowstone Park" and "Flower of the Orient"; "Where Rolls the Oregon" and "Mosquito" (Educational); "Wild Fowl Nurseries of Southern Oregon" (Educational); "How Mr. Noodle Went to a Masque Ball" (Cartoon Comedy);

Continued on Page 70

Camera!

Any advertising medium is good only in that it reaches the people the advertiser may logically expect to secure trade from.

Salt Lake City circulation means nothing in the business life of a Los Angeles merchant.

Camera claims and desires but one class of circulation—studio people. To step outside that class means competition in a field already well covered by excellent trade journals.

For this reason the sale price of Camera has been placed at ten cents a copy outside of Los Angeles county.

More Copies of Camera! are sold in Los Angeles Than of All Other Film Publications Combined.

SCOTT SIDNEY

President

Southern California Producing Co.

6107 Sunset Blvd.

Producing:

Strand Comedies

PRODUCTIONS OF 1918--Continued

"Yellowstone Park" and "Devon, England"; "Sea Birds and Animals" and "The Land of Long Ago"; "Wild Animals at Yellowstone" and "Atop the Alps"; "Wild Bird Pets" and "In and Around Key West, Florida."

Fire Walkers of Bequa; Holmes; Nov. 17, 1918.

France; Pathe Scenics; Central Auvergne; The Verzere Valley; Clermont-Ferrand; The Cauterets; Arcachon; Dordogne Valley; St. Fleur; Aurillac; Battle Line; St. Quentin; The Tarn and Its Gorges; Rocamador and the Valley of Lot.

Ghost (The); Novelty Scenic; Hocking the Kaiser.

Girth of a Nation (The); Novelty Scenic; Four Famous Battles of the Civil War.

Gorge of Pagansan (The); Holmes; Dec. 22, 1918.

Grand Canyon of Arizona and Canyon de Chelly; Essanay Scenics.

Hades of Hokkaido (The); Holmes; Sept. 9, 1918.

High Spots of Hawaii; Holmes; Drama; April 22, 1918.

In Happy Honolulu; Holmes; April 8, 1918.

Jungle Joy-Ride (The); Outing-Chester; Sept. 22, 1918.

Kaieteur; Outing-Chester; July 7, 1918.

Klondyke Today; Holmes; May 13, 1918.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands; Novelty.

Melbourse; Holmes; Jan. 21, 1918.

Melting Pot of the Pacific (The); Holmes; June 3, 1918.

Methodized Cannibals; Holmes; Oct. 13, 1918.

Mountaineering Memories; Outing-Chester; July 14, 1918.

National Industries of Canada; Essanay Scenics.

Oblin, British Columbia; Holmes; May 20, 1918.

Oh, What a Beautiful Dream! Novelty Scenic.

Our Filipino Fighting Force; Holmes; April 29, 1918.

Over the White Pass; Holmes; March 25, 1918.

Peaks, Parks, Pines; Outdoor; Dec. 1, 1918.

Peerless Pineapples of the Pacific; Holmes; April 15, 1918.

Power Pro and Con; England's Leaders on Land and Sea; Novelty Scenic.

Pines Up and Palms Down; Outing-Chester; Aug. 25, 1918.

Pin Feather Pickaninnies; Outing-Chester; Sept. 1, 1918.

Romance of Rails and Power (A); Essanay Scenics.

Rotorua, the Yellowstone of the Antipodes in New Zealand; Holmes; July 8, 1918.

Round Melbourne; Holmes; Jan. 28, 1918.

Saba, the Astonishing; Outing-Chester; Sept. 15, 1918.

Sailing the South Seas to Fiji; Holmes; Sept. 30, 1918.

Sight of Suva; Holmes; Oct. 6, 1918.

Sojourning in Sapporo; Holmes; Sept. 16, 1918.

Statia With a Part; Outing-Chester; Aug. 18, 1918.

Summer Day in Skaquay (A); Holmes; March 18, 1918.

Sydney; Holmes; Jan. 7, 1918.

Today in Samoa; Holmes; June 10, 1918.

Trip to the Jenolan Caves of Australia (A); Holmes; Jan. 14, 1918.

Tropic Melting Pot (A); Outing-Chester; Oct. 6, 1918.

Truths on the War in Slang; Novelty Scenic.

Turbaned Tommies; Holmes; Dec. 15, 1918.

Two Cities of Old Cathay; Holmes; Dec. 29, 1918.

Unblazioned Trail (The); Outing-Chester; Sept. 29, 1918.

Waikiki; Holmes; Scenic; May 27, 1918.

Water Power of Canada; Essanay Scenics.

Water Power of Eastern Canada; Essanoy Scenics.

Wee Ones in Japan; Holmes; Sept. 23, 1918.

Wellington and the North Island of New Zealand; Holmes; July 22, 1918.

White Wilderness (A); Outing; Chester; July 28, 1918.

Who's Who in the Zoo; Holmes; Scenic; Aug. 5, 1918.

With the Hairy Ainu; Holmes; Sept. 2, 1918.

Zuni Kicking Races; Outing Chester; July 21, 1918.

CARTOON LIST .....

How Charlie Captured the Kaiser; 1; Cartoon; Aug. 17, 1918.

Katzenjammer Kids; Educational. In a series of ½-reel cartoon comedies, as follows: "His Last Will," "Der Black Mitt," "Fisherman's Luck," "Up the Asir," "Swat the Fly," "The Best Man Looses," "Crabs Iss Crabs," "A Picnic for Two," "A Heathen Benefit," "Pep."

Katzenjammer Kids; International; Cartoon-Comedy: "Too Many Cooks," "Spirits," "Der Cautain's Birthday," ½; "Rub-a-Dub-Dub," ½; "Rheumatics," ½; "Kids, Police and Pie," 2.

Mut and Jeff. In a series of half-reel cartoons, as follows: "The Decoy," "Back to the Balkans," "The Freight Investigation," "The Leak," "On Ice," "Helping McAdoo," "A Fisherless Cartoon," "Occultism," "Superintendents," "Tonsorial Artists," "The Tale of a Pig," "Hospital Orderlies," "Life-Savers," "Meeting Theda Bara," "The Seventy-five-Mile Gun," "The Burglar Alarm," "The Extra Quick Lunch," "Hunting the U-Boats," "Hotel de Mutt," "Joining the Tanks," "An Ace and a Joker," "Landing a Spy," "Efficiency," "At the Front," "To the Rescue," "The Kaiser's New Dentist," "Saving Russia," "Our Four Days in Germany," "Bulling the Bolshevik," "The Side Show," "The Dough Boy," "Around the World in Nine Minutes," "Pot Luck in the Army," "The New Champion," "Hitting the High Spots."

Over the Rhine with Charlie; Universal; Carton; Dec. 28, 1918.

Sinking of the Lusitania (The); Jewel; 1; Pen Picture, by Winsor McCoy.

THE LASKY HOME GUARDS

The Lasky Home Guards were organized April 12, 1917, largely through the efforts of Cecil B. DeMille, director-general of the Lasky producing forces, and Henry Woodward of the Lasky stock company, who was for five years in the United States army in the Philippines, and whose experience has been of great assistance in methods of organizing and training the company.

The Lasky Home Guards were sworn into the service of the State of California on August 6, 1917, and since that time have developed into a degree of great efficiency.

Regular drill was held for two hours each Wednesday night and a school conducted on Saturday for non-commissioned officers; target practice was held each Sunday at the Lasky ranch for the members of the company. For the target practice during the month of October the general averages of the company were 81. at 100, 200 and 300 yards, using the A target. A number of the men qualified with the A target at 300 yards.

The company is outfitted with uniforms and equipped with modern Winchester rifles and the Lasky company is also furnished with two machine guns, which are used in regular practice on the ranch, and they also have a band of twenty-two pieces.

Field maneuvers were conducted on Sunday at the Lasky ranch in San Fernando valley at least once each month under the leadership of Lieut. Henry Woodward. Members of the organization are given practice in regular close order drill and instructed in skirmish drill, bayonet exercise, rifle drill, guard mount, interior guard duty. At these maneuvers, as well as at the weekly drill, the atendance during the five months was 97 per cent.

It is reported that the F. P.-L. company will soon be making pictures in England.

Pyramid Picture Company has resumed operations in Montreal Canada.

"The Hushed Hour" is expected to open today at the Broadway Strand in Detroit.

Vin Moore's Lion Comedies

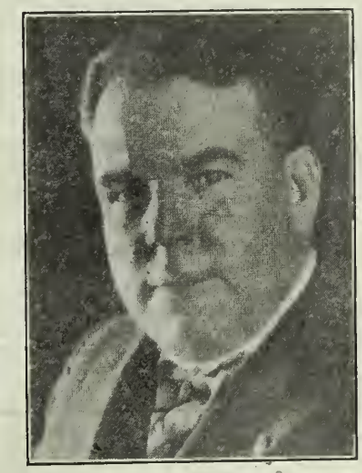
Featuring

Dot Farley and Billy Bevan

DOT FARLEY

BILLY BEVAN

WALTER STEVENS
Assistant Director



VIN MOORE
Director

TED STEVENS
Master of Props

BILLY JOSEPH

Century Comedies

6100 Sunset

Hollywood, California

BILLY GARCIA

William P. S. Earle
DIRECTOR

WHAT THE CRITICS SAY:

WITHIN THE LAW (with Alice Joyce and Harry Morey)

"The greatest melodramatic motion picture ever offered. It's worth walking miles to see."—"Zit," N. Y. Journal.

"The picture has been beautifully done. It has a restful continuity and does not rush from scene to scene by leaps."—N. Y. Tribune.

"The picturization of 'Within the Law' is the most satisfying of all the many plays turned into films. It is even more thrilling in picture form than it was as a play."—N. Y. Evening Mail.

"Words of praise would hardly do more than justice to the motion picture version of 'Within the Law.' It is continuously fascinating."—N. Y. Herald.

"Everything humanly possible has been done to produce a technically and artistically perfect picture."—Morning Telegraph.

"There is a thrill in every scene."—N. Y. American.

"Play's exceptional possibilities beautifully developed on screen."—Wid Gunning.

HIS OWN PEOPLE (with Harry Morey)

"Here is a picture that will make Maggie glad she stacked the dishes in the kitchen sink. It is clean as a whistle."—Wid Gunning.

"A realistic production with a quaint and entertaining story."—Variety.

"An irresistible appeal to be found in the quaint atmosphere."—N. Y. Telegraph.

WOMANHOOD (with Alice Joyce and Harry Morey)

"An inspiring, soul-stirring film spectacle. Men cheered and yelled; women cried and were thrilled."—Sunday Telegraph.

"Womanhood is excellently staged and wonderfully cast."

"The best preparedness production yet put on the screen."—Philadelphia North American.

THE COURAGE OF SILENCE (with Alice Joyce and Harry Morey)

"Unusually powerful because of its intense human interest and owing to the fact that it is acted and directed with more than ordinary skill."—Dramatic Mirror.

"Cast, story, directing, settings and photography are blended into an almost perfect photoplay and one that will undoubtedly rank with the best of the year."—Telegraph.

"'The Courage of Silence' at the Rialto this week made capital entertainment and was very much liked."—S. L. Rothapfel.

"This silent drama is as close to a real portrayal of life as we have seen."—Motion Picture News.

MARY JANE'S PA (with Marc McDermott and Mildred Manning)

"William P. S. Earle, the director, has done a remarkably effective thing in the adaptation of this well-known stage play. It is notable for its careful detail, its appealing settings, its humor and pathos."—Moving Picture World.

"Here is a picture full of fine playing, interesting incidents, human atmosphere. It radiates the small town stuff."—New York World.

"Gave excellent atmosphere, some effective lightings and detail bits with pleasing characterizations."—Wid.

THE LAW DECIDES (with Harry Morey and Dorothy Kelly)

"If the word excellent had not been overworked, we should pick that word to sum up this picture. It has that rare quality—a real story, a splendid cast, and some of the keenest psychology we have ever seen on the screen."—M. P. News.

"This is a big story, splendidly played, with some remarkably big dramatic situations and scores of unusually appealing human touches, properly 'planted' for the right relief."—Wid Gunning.

"Moving picture productions like this are hard to find. It presents a plain domestic theme whose treatment would bear consideration by other producers."—Moving Picture World.

"Well photographed, well directed and unpadded, this is one of the best features we have seen."—Sunday Telegraph.

I WILL REPAY (with Corrine Griffith)

"'I Will Repay' will stand as the best O. Henry subject that has been adapted to the screen. William P. S. Earle, the director, has transferred 'A Municipal Report' with full appreciation of the author's ideas. With every flash there is some detail of importance told. There are no far-fetched situations. It will 'go over' big, because it tells of natural events and presents its characters in human, natural, homely roles."—Jos. L. Kelley, M. P. News.

"All the charm of the South, its old traditions, its graces—and failings—have been portrayed with such realism as to make one feel vividly the sorrows and joys of the people concerned."—Dramatic Mirror.

"Not for a long time has Vitagraph turned out anything so rich in values. A faithful transcription of O. Henry's story with the spirit and atmosphere of the original retained with admirable artistry."—N. Y. Sun.

THE LITTLE RUNAWAY (with Gladys Leslie and Edward Earle)

"Here is a rollicking tale of the old country that will gladden the hearts of all who see it. It is one of those clean, wholesome, homey little plays that get right under the skin and make you forget your troubles."—Exhibitors' Trade Review.

"Director Earle has injected wonderfully human incidents throughout. 'Twould make a son of Ireland get out the old Henry Clay and reminisce of his boyhood days among the bogs. One of the best comedy-dramas ever created for Vitagraph."—Motion Picture News.

T'OTHER DEAR CHARMER (with Louise Huff and John Bowers)

"This is the best-directed and most pleasing picture ever released by World. Mr. Earle's direction is of the highest standard, the photography is very artistic and the garden scenes are almost marvelous."—P. S. Harrison in M. P. News.

"This pleasing little offering stands out as the best thing we have had from World in recent months. Director Earle has succeeded in making it interesting by injecting many delightful individual touches throughout."—Wid's Daily.

"One of the best productions made by World in some time. The capable direction of William P. S. Earle is very largely responsible for its success."—Sunday Telegraph.

"This is the first time that Miss Huff's fascinating personality has been so thoroughly brought out to such good advantage. Excellent direction on the part of William P. S. Earle, an amusing plot with concealed surprises, brisk action, a good climax, and last but not least—absolutely beautiful photography—make this feature a sure-fire success."—Exhibitors' Trade Review.

"'T'Other Dear Charmer' is one of the brightest and best of recent comedy releases. It is that very desirable type of film story which pleases everybody and displeases nobody. A splendid example of entertaining society comedy."—Moving Picture World.

COMING RELEASE

"THE BETTER WIFE"

with

CLARA KIMBALL YOUNG

(Management Harry Garson)

With an All-Star Cast, Including

Lillian Walker, Kathlyn Williams, Barbara Tennant, Nigel Barrie, Irving Cummings, Ben Alexander, etc.

Phone 577280

Home Address
1825 Cahuenga Ave., Hollywood

DIRECTORY OF WESTERN STUDIOS

AMERICAN FILM COMPANY—Santa Barbara, Cal.; Studio Manager, Casting and Supervising Director, A. L. Thompsan; Director of Photography andLaboratory Superintendent, A. G. Heimerl; Scenario Buyer, Frank Howard Clark; Scenario Writers, Stephen Fox, Joseph Franklin Poland; Publicity Director, Kenneth A. O'Hara; Technical Director, Robert Shaw; Art Director, Sydney A. Brainbridge.

BRENTWOOD FIM CORPORATION—4811 Fountain Ave.. Los Angeles; Studio Manager, J. W. Hum; Casting Director, Willard Barrows; Supervising Director, King W. Vidor; Director of Photography, Wm Thornley; Laboratory Superintendent, R. B. Putney; Scenario Writer, King Vidor; Publicity Director, S. P. Trood; Technical and Art Director, C. R. Kendall.

BRUNTON, ROBERT, STUDIOS—5301-5601 Melrose Ave., Los Angeles; Studio Manager, Robert Brunton; Casting Director, William Ely; Supervising Director. Robert Brunton; Director of Photography, J. E. Woodbury; Scenario Buyer, R. B. Kidd; Scenario Readers, Jane Holly and R. B. Kidd; Publicity Director, Troy L. Perkins; Technical and Art Director, J. C. Okey.

CHAPLIN, CHARLES, STUDIOS—1416 La Brea Ave., Los Angeles, Cal.; Studio Manager, Alfred Reeves; Casting and Publicity Director, Edward A. Biby; Supervising Director, Sydney Chaplin; Director of Photography, Rollie Totheroh; Laboratory Superintendent. Charles Levin; Scenario Writer, Charles Chaplin; Technical Director, Danny Hall; Art Director, Joe Van Meter.

CHRISTIE COMPANY—6101 Sunset Blvd., Los Angeles, Cal; Studio Manager, Harry Edwards; Casting Director, James Clemmons; Supervising Director and Scenario Buyer, L. E. Christie; Director of Photography, Anton A. Nagy; Laboratory Superintendent, William Horsley; Publicity Director, Pat Dowling; Technical Director, Charles Henderson; Art Director, Pruno Ulm.

FAIRBANKS. DOUGLAS, STUDIO—Melrose and Bronson Aves., Hollywood; General Manager, John Fairbanks; Casting Director, Albert McQuarrie; Directors, Joseph Henabery and Albert Parker; Director of Photography, Victor Fleming, Glenn McWilliams, Charles Warrington; Laboratory Superintendent, Harry Farrell; Scenario Buyer, Ted Reed; Scenario Writers, Frank Condon, Joseph Henebery, Ted Reed; Publicity Director, Bennie Zeidman; Manager of Production. R. P. Fairbanks; Art Director, Max Parker.

FAMOUS PLAYERS-LASKY—1520 Vine St., Hollywood; Gencral Manager, Mllton E. Hoffman; Studio Manager, Fred Kley; Casting Director, Louis F. Goodstadt; Director General, Cecil B. DeMille; Supervising Director, Frank E. Woods; Director of Photography. Alvin Wyckoff; Laboratory Superintendent, A Palm; Publicity Director, Adam Hull Shirk; Art Director, Wilfred Buckland.

FAMOUS PLAYERS-LASKY (Morosco)—201 North Occidental Blvd., Los Angeles; General Manager, Chas. Eyton; Casting Director, Mrs. Francis Ford; Directors. Walter Edwards and Robert Vignola; Directors of Photography, Frank E. Garbutt and James Van Trees; Laboratory Superintendent, Frank Biggy; Head of Scenario Department, Mrs. Julia Crawford Ivers; Scenario Writers. Miss Edith Kennedy, Miss Alice Eyton; Publicity Director, Adam Hull Shirk; Technical Director, S. M. Crawford; Art Director, Mrs. Una Nixon Hopkins.

FARNUM, DUSTIN, COMPANY—United Pictures Theaters, Inc., Brunton Studio, 5301-5601 Melrose Ave.. Los Angeles; Studio Manager, Robert Brunton; Casting Director, William Ely; Supervising Director, Thomas N. Heffron; Director of Photography. Homer Scott; Scenario Buyer ———.

FOX, WILLIM, PRODUCTIONS—1401 North Western Ave., Hollywood; Studio Manager, Sol M. Wurtzel; Casting Director, L. Seiler; Laboratory Superintendent, George Schneiderman; Scenario Buyer, Marc Robbins; Scenario Writers, Charles Kenyon. Denison Cleft, Joseph Anthony Roach, Ruth Anne Baldwin; Publicity Director, L. A. Morrissey; Technical Director, Lewis Geib.

GISH, DOROTHY, COMPANY—4520 Sunset Blvd., Hollywood; Studio Manager, E. C. Bidwell; Casting, Technical and Art Director, Leigh R. Smith; Supervising Director, Elmer Clifton; Director of Photography, John Leezer; Laboratory Superintendent. Joseph Aller Altschuler; Scenario Buyer and Writer, M. M. Stearns; Publicity Director, Elmer Robbins.

GOLDWYN STUDIOS—Culver City Cal.; Studio Manager, Abraham Lehr; Casting Director, Clifford Robertson; Supervising Director, J. G. Hawks; Director of Photography, Percy Hilburn; Edltorial Director, Tom Miranda; Laboratory Superintendent, Antonio Conrad; Scenarlo Buyer, Thompson Buchanan; Scenario Writers, Elfrid A. Bingham, J. G. Hawks, Frank X. Finnegan. Rex Taylor, Thompson Buchanan, Louls Sherwin, Edward A. Lowe; Publicity Director, Norbert Lusk, studio; Ralph Block, executive offices, New York; Art Director, Hugo Ballin.

GREAT AUTHORS PICTURES, Inc.—Brunton Studios, 5341 Melrose Ave.; Continuity Writer, E. Richard Schayer; fiilming S. E. White's novels exclusively; Publicity Director. Jay Brien Chapman; Technical Director, Jack Okey; Art Director, Robert Brunton; Director, Edward Sloman.

GREY, ZANE, PICTURES, Inc.—Brunton Studios, 5341 Melrose Ave., Hollywood, Cal.; Supervising Director, Zane Grey; Director, T. Hayes Hunter; Director of Photography, Abraham Scholtz; Griffith Laboratory; Scenario Writer. Fred Myton; Filming Zane Grey's books exclusively; Publicity Director, Jay Brien Chapman; Technical Director, "Chick" Morrisson; Art Directors, Zane Grey, Robert Brunton.

GRIFFITH STUDIOS—4500 Sunset Blvd., Hollywood, Cal; Studio Manager, E. C. Bidwell; Casting Director, D. W. Griffith; Director of Photography, G. W. Bitzer; Laboratory Superintendent, Joseph Aller Altschuler; Scenario Buyer, E. C. Bidwell; Scenario Writer, S. E. V. Taylor; Publicity Director. Jack Lloyd; Technical Director, Huck Wortman; Art Director, C. G. Baker.

HAMPTON, JESSE D., PRODUCTIONS—1425 Fleming St., Hollywood, Cal.; Studio Manager, E. L. Smith; Casting Director, Joe Franz; Supervising Director, Jesse D. Hampton; Director of Photography, Billy Foster; the Morosco Laboratories; Scenario Buyer, Burke Jenkins; Scenario Writers,, George Elwood Jenks, William Parker; Publicity Director. Esther Larsom; Technical and Art Director, Fred Gabourie.

HART, WILLIM S., PRODUCTIONS—Bates and Effie Sts., Hollywood, Cal.; Studio Manager, E. H. Allen; Casting Director, H. J. Howard; Supervising Director, Lambert Hillyer; Director of Photography, Joseph August; Scenario Buyer, E. H. Allen; Publicity Director, Paul H. Conlon; Technical and Art Director. Thomas Brierly.

KEENAN, FRANK, PRODUCTIONS—Brunton Studios, 5341 Melrose Ave., Los Angeles, Cal.; Director, Ernest C. Warde, Casting and Supervising Director, Frank Keenan; Photographer, Charles Kaufman; Scenario Writer, Jack Cunningham; Publicity Director, August Wolf; Art and Technical Director. J. C. Okey.

LYONS-MORAN COMPANY—Universal Studios, Universal Clty, Cal.; Casting Director, Eugene De Rue; Director of Photography, Al Cawood; Scenario Writer, Melville W. Brown; Publicity Director, Clyde Brockman; Technical Director, Arthur C. Simth.

MacDONALD, KATHERINE, CORPORATION—Georgia and Gerard Sts., Los Angeles, Cal.; Studio Manager, Casting Director and Scenario Buyer, Sam E. Rork; Supervising Director. Colin Campbell; Director of Photography, Alfred Gondolphi; Laboratory Superintendent, May Brotherton; Scenarlo Writer, J. Grubb Alexander; Publicity Director, Harry Carr; Technical Director, F. G. Schaefer.

METRO PICTURES CORPORATION—Cahuenga and Romaine Ave., Los Angeles, Cal.; Studio Manager, David H. Thompson; Casting Director, Rose Mullaney; Supervising Director, Maxwell Karger; Director of Photography, Ray C. Smallwood; Laboratory Superintendent, Thomas Storey; Scenario Buyer, Col. Jasper E. Brady; Scenario Writers. June Mathis, Finis Fox, Luther A. Reed, A. S. LeVlno; Publicity Director, Theodore P. Taylor; Art Director, Edward Shulter.

MODEL COMEDY COMPANY—1329 Gordon St., Los Angeles, Cal.; Studio Manager, Casting and Supervising Director, Bruno J. Becker; Director of Photography, Irving G. Rice.

NATIONAL STUDIOS—1116 Lodi Place. Hollywood, Cal.; Studio Manager, Casting and Supervising Director, Isadore Bernstein; Director of Photography, Lieut. Herbert Glennon; Laboratory Superintendent, Lenwood Abbott; Scenario Buyer, Isadore Bernstein; Scenario Writers, E. Magnus Ingleton, Franklyn Hall; Publicity Director, Clarice Robins; Technical Director, Martin J. Doner; Art Director, William Vogel.

PICKFORD, JACK, COMPANY—Brunton Studios, 5301-5601 Melrose Ave., Los Angeles, Cal.; Studio Manager, Edward Hemmer; Casting Director, Jack Pickford; Supervising Director, James Kirkwood and Jack Dillon; Director of Photography, Sol Polito; Laboratory Superintendent, R. A. Roberts; Scenario Buyer, Mrs. Charlotte Pickford.

PICKFORD, MARY, COMPANY—Brunton Studios, 5301-5601 Melrose Ave., Los Angeles, Cal.; Studio Manager, F. E. Benson; Casting Director, H. H. Lichtig; Supervising Director, S. A. Franklin; Director of Photography, Charles Rosher (cameraman); Scenario Buyer, Mary Pickford; Scenario Writer, Mildred Considine; Publicity Director, Mark Larkin; Technical Director, Max Parker.

SELZNICK PICTURES CORPORATION—5341 Melrose Ave., Los Angeles, Cal.; Studio Manager, Frank Hampton; Casting Director, Randolph Maller; Supervising Director, Charles Giblyn; Director of Photography, Lewis W. Physioc; Laboratory Superintendent, George Arthur; Scenario Writer, Lilian Ducey; Publicity Director, Randolph Bartlett; Technical Director, William H. Bomb; Art Director, Frank Ormston.

STEWART, ANITA. STUDIO—4634 Santa Monica Blvd., Hollywood, Cal.; Studio Manager, R. W. McFarland; Casting Director, Al Green; Supervising Director, Marshall Neilan; Director of Photography, Tony Gaudio; Scenario Buyer, Anita Stewart Productions, Inc.; Publicity Director, William H. Leahy; Technical Director, Ben Crane; Art Director. Edward Mortimer.

TOURNEUR, MAURICE, PRODUCTIONS—Goldwyn Studios, Culver City, Cal.; Studio Manager, Samuel Mayer; Casting Director, James Flood; Supervising Director, Maurice Tourneur; Director of Photography, Renee Guissart; Scenario Writer, Charles Whittaker; Publicity Director, Hiller Wilk N. Y.; Technical Director, Ben Crane; Art Director, Edward Mortimer.

VITAGRAPH (Western)—1708 Talmadge St., Hollywood, Cal.; Studio Manager, W. S. Smith; Casting, Individual; Supervising Director, W. S. Smith; Director of Photography, Steve Smith; Laboratory Superintendent, Sam Lipen; Scenario Buyer, Albert E. Smith; Publicity Director, Charles J. Gtegerich; Technical and Art Director, R. N. McRay.

ARE YOU A CRITIC? By Alfred Hollingsworth

The ordinary man or woman is incapable of forming any judgement on a play or picture!

They can tell you that "they like" or "do not care" for it, and then they may try to criticize it by saying that "they would never have acted that way." That this is perfectly childish, they do not seem to be able to comprehend. As if they were ideal persons possessing the highest and best characters, morals, intellect, judgement and motives—and yet this is just what they assume when they say that "they never would have acted that way."

Even at that, this opinion is merely their idea, which they have formed upon the impulse of the moment. They have not acquired the ability to analyze and compare; they have not even any starting point except themselves, upon which to base a comparison, and when we realize how very little the average person knows of his own psychology, we begin to see how puerile must be his expression of "ideas" which he mistakes for criticism.

Until a person has acquired the ability to analyze and dissect and compare, he has no basis for his judgement—no knowledge—and is merely expressing his ideas which are of no value to anyone, not even to himself—for he actually does not know what he does believe. Unfortunately, every person, no matter how limited his intelligence or experience, feels himself qualified to pass judgement on what he considers drama and acting, and yet there is not one person in five hundred including those in the theatrical profession, who has any clear conception of what constitutes drama or acting.

Ask almost any actor what acting is—and the best you'll get out of him is "Holding the mirror up to Nature!" and he has slight idea as to whether that means looking at a nude woman in a mirror—or telling dirty stories in front of a bar.

Up to the present time the pitiful habit has obtained of judging a picture by the mere technical and mechanical details, and the exhibitor and producer and critic have encouraged the public to pick a picture to pieces upon these lines, and we listen to long arguments as to whether parlor matches were in vogue at a certain date, whether an Indian mounted from the opposite side of his horse from that of a white man—whether a Scotchman tilted his cap over his right or left ear, etc.,—and yet the things that really matter, the expressing of emotions, the working out of the plot, the fidelity to Nature and art, are never discussed.

The mere details are important, yes, but it takes a childish mind to find delight in picking them out—the kind of mind that delights in Chinese puzzles—and Chinese puzzles have slight dramatic value. The point of criticism should be the acting, the drama, the story—not whether the hero should have worn square toed shoes, or congress gaiters.

There are a few critics in the United States, perhaps five, who are competent to recognize the technique of drama and acting, and capable of giving intelligent criticisms. But the usual so-called critic is led astray by his desire to appear humorous, and write the Alan Dale sort of stuff, wherein he refers to actors as "sticks"—making doddering attempts to provoke mirth," and labels some woman as "A bovine biped, with the antics of a cow and the blatt of a sheep!"—and the silly actor and silly public are convulsed over what they call "a scathing criticism" which in fact is simply an escape of bile from a personality none too pleasing at best.

If the producers and exhibitors would foster a demand for intelligent criticism and appreciation. there is a possibility that the art of criticism might be developed and the public taught to appreciate a picture or a play from an intellectual basis rather than from a mechanical one. The producer may ask why he should educate the public?

The answer is, that the present public is rather tired of the inane sameness of the present pictures, and that these pictures do not appeal to the class of people who take an interest in intellectual amusements. The producer is, or at least, should be, looking forward to developing his productions to the highest degree, and complains that the public does not appreciate his best efforts, at times. Yet he has educated a certain part of the public along certain lines, and he cannot hope for them to develop a sudden appreciation for his efforts as long as he debases their tastes and panders to puerile intelligence.

God save the drama whose chief criticism depends upon whether an actor should wear a snake skin hat band, or whether it should be of braided horse hair!

There is nothing that would be of greater value in any newspaper than to have a department of real criticsm—not a mere expression of opinion, but criticism that analyzed and demonstrated the why and the wherefore of the opinions expressed. In other words, an educative criticism, that would form a standard and a basis from which the public could learn to appreciate, to judge of the value of a picture, according to its approximating Nature and Art.

Art is the endeavor of the animal, man, to reproduce his impressions of Nature—and Acting is the representing the human emotions by the use of the natural and artifical languages.

Now we have something to start from—some basis on which to form our judgement—some standard by which to go. If we judge a picture from this standard, then we know that the nearer Nature, truth, we get, the better Art it is—but we must also consider that Art is an endeavor to improve on Nature.

Some one will yell at me, "Nature can't be improved on!"

All right, we'll turn him loose, naked upon the sands, let him get stone hrulses hopping from rock to rock—and feed him upon raw meat—and see how soon he'll yell for a pair of trousers, an auto, and a meal at the B & M!

Art has no right to exist if it does not improve upon Nature, and the next time a director tells you to "Be natural" you'll know that he is asking you to act just as he would—and that means to be commonplace—and the commonplace has no place in drama any more than a butcher shop has a place in the art of painting.

What the director should mean, is, for you to be true to the character that you're interpretating—which is quite a different thing from giving an imitation of the director being "natural."

To these directors, being natural is something similar to the iron imitation stags and rabbits that decorate the near-millionaire's lawn. They may look natural—but they are not Art—and therefore are an eyesore.

To secure drama we must show persons under the stress of great emotions—whether comic of tragic—and as that is not the normal state—then it follows that we must learn from Nature what would be the natural outcome of these emotions—and until we learn to analyze these emotions, we cannot arrive at any basis for the judgement of acting—and we see how little qualified the ordinary person is to express an opinion on acting, for the psychology of the emotions is a life study and representing these emotions requires a life time of work and study, yet every school boy and girl imagines that they are qualified to tell an actor what acting is!

ARRANGING PHOTOPLAY MUSIC

Music is to pictures what an accompaniment is to the song. The accompaniment should always be subservient to the voice. The music of the pictures should be subservient to the picture. The moment the music becomes jarring it is self-evident that there is something materially wrong.

The art of sychronizing music to pictures is a difficult one. With the many cut-backs, jumping from one scene to another makes it extremely difficult at times to judge which is the paramount theme of the picture.

So often we find three different scenes being enacted figuratively at the same time, which, of course ultimately reach cojointly a climax, but until the climax is reached it is very hard to judge which theme would be most advantageous to use.

This, as you can readily see, makes it extremely incoherent, to the audience. They would feel that there was something wrong, but could not tell the cause.

The conductor is a very important and essential fact in the interpretation of a musical score, for a picture as well as a song, an opera or a symphony. The perfectly synchronized score can be ruined by a poor conductor, who has none of the essentials of artistry in his make-up. and on the other hand a throw-together score can be made to appeal perfectly in the hands of an artistic conductor.

The conductor must feel the pulse of the picture, and use his themes accordingly, giving expression to the music and at the same time playing it with the music interpretation which the score calls for.

At times the man in the projection booth is to blame. When he gets tired or when it is late in the evening he will speed up the picture to such an extent that to follow the music as written would be disastrous. This is where the art of the conductor comes in. He would not only see, but feel this spedeing, and he could accelerate the music in proportion, for if anything should suffer, rather let the music than the picture.

As we said before, the music is either a good or a bad accompaniment to the picture. The moment the music becomes paramount to the picture it is not only inartistic but absolutely wrong.

There is a great and interesting charm in writing music for pictures, and if more time were given the composers, better music would be the result. But as a rule, after the picture is completed the composer is given but a short allotment of time to complete his part of the work, which means untold labor and thought.

Of course, the composer cannot synchronize his music to the picture until the sequence of scenes is decided upon, for so often it happens that after the score is complete a change of mind will introduce a new scene, thereby disrupting the score. For instance: the melody of an intense love scene is rolling along smoothly and ends with the love scene, making an impressive bit of composition lasting two minutes or more. Suddenly, into the middle of the scene, or towards the end of the scene, a forty or fifty foot riot scene will be introduced, then closing with the remaining part of the love scene.

From the composition standpoint, this is chaotic, because the love scene is marred.

However, it is most fascinating work, and I believe that the synchronization of music to pictures is still in its infancy and predict that all of the picture studios will eventually have scores written to their different pictures.

Lambert Hillyer

Director

for

Wm. S. HART

ARTCRAFT PROGRAM
LATEST RELEASES

"BREED OF MEN"
"POPPY GIRL'S HUSBAN D"
"THE MONEY CORRAL"
"SQUARE DEAL SANDERSON"

DARK SUNDAY, OR THE BLINDNESS OF BIAS

By HAMPTON DEL RUTH

In some parts of the country, especially in New York state, there is at present much activity on the part of the ever present "reformer" toward the Sunday closing of motion picture theatres.

It may be remembered by some that in December of the year of our Lord, A. D. 1620, there landed at Plymouth, Massachusetts, a little shipload of men who were seeking religious freedom and personal liberty well within the bounds of propriety and decency.

Since the first crunch of the Mayflower's bow against the coast of New England there have been among us those who would restrain all others with "Blue Laws." Each generation, each era has its new crop of "reformers," according to the conditions that arise. We look back with much amusement to the law which prohibited respectable citizens from kissing their wives on Sunday. Yet they were deadly in earnest about it at the time. And it is not so far a glance back to the boyhood of many who are still alive and hearty when the family sat in stillness and gloom on Sunday, leaving in the hearts of many adolescents almost an abhorrence for the day. Attempts were made to forbid the running of railway trains on Sunday; every invention that grows to an important position in the lives of the many is hounded by the misguided few in an atempt to "curb" it.

The question of the closing of motion picture theatres on Sunday is the center of much discussion in several states at the present time. Why? If the pictures shown are unfit to be seen on Sunday, they are unfit to be seen on week days. If they are fit to be exhibited on week days, they are fit to be exhibited on Sunday.

Libraries are open to the public on Sundays. Sunday schools make one of their appeals with their circulating libraries. Yet the motion picture, which is merely the most modern and effective way of expressing thought, is held by short-sighted, narrow-minded, misguided people to be wicked. It is the slow wit of the superstitious shunning the imaginary fetish of a modern mechanical invention. In their attempt to do this they advance many puny arguments, but, stripped of the useless crust of words, there is nothing left but the sophistry of their childishness and the childishness of their sophistry. Sane, earnest educators are establishing the permanent use of picture, not only in schools on week days, but in churches, lyceums and Sunday schools, as well as the theatres on Sundays. Those who do not care to witness these uses of motion pictures are in no way compelled to do so. Let them refrain from inflicting their superstitions and prejudices on others.

On a recent Sunday morning I sat in a street car in the same seat with a clergyman. He was reading a newspaper when I sat down, but he soon folded the sheet, stuck it into his pocket and opened a small volume, the title of which caught my eye: "The Life of Lincoln." As he left the car a friend of mine entered and I inquired as to the identity of the man of God. The name was fresh in my mind next morning when I opened a paper and read a stern denunciation of the Sunday moving picture theatre, reported in brief from the previous day's sermon of the same clergyman who had been by seatmate the day before. In the same paper was the advertisement of a motion picture dealing largely with the life of Lincoln, just starting its second week's run. It had been in operation at the same hour and minute on the same Sunday when the good man of the cloth had been perusing the printed pages of "The Life of Lincoln."

Now if some expert analyist will point out to me the moral difference between sitting in a theatre watching the events of the life of our martyred president portrayed on the screen and of sitting in a street car reading of the same scenes from a book, I will make a serious attempt to adjust my views accordingly. But until such difference is conclusively proved to me, I shall stumble along in mental darkness, retaining the belief that if a clean-minded citizen is privileged to read a book on Sunday, he is equally free to look upon motion pictures on the same day. If the picture is unfit to be exhibited on Sunday, then it is quite logically unfit to be shown on a week day—and the book on the same subject should be burned with the film.

It appears to me that the inclination to force the Sunday closing of motion picture theatres on Sunday is founded upon the same quality of mentality that induced some of the early inhabitants of our fair land to imprison one hundred and fifty persons and condemn to death twenty-eight in the year of our Lord 1692 on the charges of witchcraft. It is a temporary hysteria and we shall look back upon it and mingle laughter with our wonder.

Let us maintain our freedom of the press and the picture screen as well as our vaunted freedom of speech. Let us be Americans!

ATHLETES AND THE MOVIES By Harry Burns

The day of the faker is past. Theater-goers demand realism, and both the producer and artist who can deliver the goods will gain an everlasting vote of thanks, via the box office.

There was a time when two men battling over the love of a girl would thrill an intelligent audience in an Alphonse and Gaston stunt of "now you strike me and then I will hit you, and then you fall, and I pounce on you, and you roll me over, and look like you are about to finish me with a single blow, when I knock you out."

It was nothing unusual to see these make-believe battles in everything,—from a one-reel drama, to a super de luxe production. It got to be a sort of a routine matter with a director, actor, camera man; they knew every move that was about to be made, and so did the fans who sat and watched the picture being projected upon the screen.

The worst offenders of the oft-fought battle scenes, were the serial producers, who used to make their heroes fight through as many as fifteen episodes to finally right a wrong. Then we had the Western lovers, who used to kill off a band of Indians; the opium fiend, who suddenly came back to life, and cleaned out the worst band of tough guys that ever walked down an alley; and not forgetting the molly-coddle chap, who brazenly walked on to a sailing ship loaded down with bandits, pirates and water dogs, who on all appearances, were vicious and wild enough to clean out the entire Bolshevik followers that ever went looking for trouble.

But, Father Time has stepped forward and called a halt, and today we are slowly but surely finding ourselves in the midst of an upheaval in filmdom. Finis has been written to the fellow that won't take a chance, and the majority of stars have forgotten how to eat off of a silver platter, and have changed their ways of earning weekly stipends. Where theatre-goers used to say that to accomplish a certain feat, stunt, or thrill was impossible, they have commenced to sit tight and the minute they see any one camouflaging they snicker and laugh, and it spoils the rest of the story for them.

Let William Farnum hit some fellow and try to fake it, and see how the smallest child will notice it. But the minute he sends a good one over, note the round of applause he receives. For instance, there is William Duncan battling to save the pretty Edith Johnson from Joe Ryan in a tense scene. Every one watches them. The reason for this is very evident. They never know when they are going to stop, for a fight with Duncan means all that.

William S. Hart, the six-shooter champ of western stories, has fought more battles without his trusty guns to back him up, than he has with them, and although he may move to a close-up to show that it is a real mill, Mr. W. S. H. doesn't overlook the fact that it must be a real scrap, and not a reel battle.

Bryant Washburn might be termed a matinee idol, and one of those soft-soapy kind of looking-glass artists, but nevertheless he knew well enough when he was to portray a prizefighter, he couldn't do it attending pink tea parties. He engaged a professional athlete, who had a national reputation, and prepared himself for the ordeal, and when theatre-goers saw Bryant in action, they marveled at his performance. They couldn't imagine him ever attempting such things, let alone, putting 'em over.

Tom Mix, the fellow who does his own thrills and falls and doesn't fear the consequences, loves nothing better than a free-for-all, and mixing matters with cowboys who forget to leave their spurs at home, is like accidentally sitting on an unfriendly hatpin in one of the most trying moments when you want a place to rest your weary bones. The fellow that forgets to duck with Tom has only himself to answer to, for it's time to quit fighting and look for an easier game.

Douglas Fairbanks started his career as a motion picture star with a whirlwind of fistic tilts in which he fought for the charming Bessie Love and licked gangsters by the dozen, including their leader. Immediately he was dubbed not only a great actor, but some athlete, and he saw the light of giving the public not only his famous smile, but, feats, stunts, fights and scenes that paved the way for his present eminence in filmdom.

Eddie Polo gave us the strong man type of a fighter in a serial, and he is still making 'em like him and his pictures, for Eddie takes chances and puts the pep in his scenes, and when you have a fight with Polo, look out, for he has his mind all made up, just what is in store for you, and you'll get it before the director calls him off of you, and that's why they like his work.

Larry Semon, who used to make cartoons for a living, is now thrilling people in two-reel comedies. He generally gets in to some tight place, uses almost every portion of his anatomy to fight himself out, and usually winds up by doing hair-raising stunts that only an experienced athlete could accomplish.

George Walsh, who is rated among our leading athletes of the screen, started his public career as a ball-player, and when he came to the southland he turned his attention to the cinema field, through the fact that his brother, R. A. Walsh, then an actor, was known to be one of the most daring horsemen, who stopped at nothing, when performing a stunt. So, George figured "If Raoul can get away with it, why can't I?" and coached by R. A., he surprised some of the knowing ones, and today, he is SOME ATHLETE.

Earle Montgomery and Joe Rock, "those daring boys" who climb over skyscrapers just like you and I walk up a fire escape, and with less worry than we ordinarily have about falling, take all sorts of chances and bumps, and are deserving of a lot of credit, for they believe in the real goods put up in good sized packages, so they will be accepted for what they really are, and they too advocate sounding the death knell for the fakers in motion pictures.

The majority of artists have either a private tutor, or trainer, or they are members of the leading athletic clubs of the community. They are not only trying to look the part, but, they are trying to act it, and they are being aided by public opinion. Their critics comment by watching not only their only antics on the screen in the local theatres, but, by hearing what other people think of them.

COLIN CAMPBELL

Now Directing

KATHERINE MacDONALD

Producer of

"THE SPOILERS"
"THE NE'ER DO WELL"
"THE CRISIS
"GARDEN OF ALLAH"
"THE ROSARY"

KATHERINE MacDONALD PICTURES CORPORATION

Georgia and Girard Sts.

Los Angeles, California

Francis J. Grandon

DIRECTING FEATURES

Latest Releases

"The Lamb and the Lion"—Billie Rhodes
"Modern Husbands"—H. B. Walthall

National Film Corporation
Hollywood, California

PAUL POWELL

DIRECTING SPECIAL FEATURES

Universal Film Manufacturing Co.

DIRECTORY OF FILM EXCHANGES

UNIVERSAL FILM EXCHANGES

The Universal Film Manufacturing Co. releases the following brands: Universal Star Series, Jewel Productions, Lyons-Moran Star Comedies, Times Screen Magazine, Hearst News, Hearst Current Events, Hearst International News, Two Reel Western, Serials, L-KO Comedies, Century Comedies.

Executive Offices: 1600 Broadway, New York City, with branch offices as follows:

Consolidated Film and Supply Co., Atlanta Ga., 916 Healy Bldg.

New England Universal, Boston, Mass., 13-19 Stanhope St.

Victory Film Service, Buffalo, N. Y.. 35 Church St.

Universal Film Exchange, Butte, Montana, 52 East Broadway.

Universal Film Exchange, Charlotte, N. C., 307 West Trade St.

Universal Film Exchange, Chicago, Ill., 220 South State St.

Cincinnati Buckeye Co., Cincinnati, Ohio, 531 Walnut St.

Universal Supply Co., Cairo. Ill., 8th and Washington Ave.

Victor Film Service, Cleveland, Ohio, Prospect and Huron.

Consolidated Film Supply Co.. Dallas, Texas, 1900 Congress.

Universal Film Exchange, Denver, Colorado, 1432 Welton St.

Laemmle Film Exchange, Des Moines, Iowa, 918 Locust St.

Universal Film Exchange, Detroit, Mich., 101 W. Fort St.

Universal Film Exchange, Escanaba, Mich.

Universal Film && Supply Co., Fort Smith, Ark.

Consolidated Film Supply, Jacksonville, Fla., 330 Forsythe Ave.

Central Film Service, Indianapolis, Ind., 113 W. Georgia St.

Universal Film & Supply, Kansas City, Mo., 214 E. 12th St.

Universal Film Exchange, Harrisburg, Pa., 5 S. 4th St.

Consolidated Film & &Supply Co., Houston, Tex., 801 Franklin St.

Universal Film Exchange Milwaukee, Wis., 133 Second St.

Consolidated Film Supply, Memphis, Tenn., 226 Union Ave.

Laemmle Film Service, Minneapolis, Minn., 717 Hennepin Ave

Universal Fi mlExchange, New Haven, Conn., 229 Meadow St.

Consolidated Film & Supply Co., New Orleans, La., 914 Gravier St.

Universal Film Exchange, Newark, New Jersey, 25 Granford Pl.

Universal Film Exchange, New York City, 1600 Broadway.

Universal Film & Supply Co., Oklahoma City, Okla., 116 W. 2nd St.

Laemmle Film Service, Omaha, Neb., 1122 Farnum St.

Universal Film Exchange, Grand Rapids, Mich., 5 Hawkins Bldg.

California Film Exchange, Los Angeles, Calif., 736 S. Olive.

Interstate Film & Supply Co., Philadelphia, Pa., 1304 Vine St.

Eagle Projection Co., Philadelphia, Pa., 1304 Vine St.

Philadelphia Film Exchange, Philadelphia, Pa., 223 W. 13th St.

Universal Film Exchange, Phoanix, Ariz., 361 N. Third St.

Independent Film Exchange, Pittsburg, Pa., 938 Penn Ave.

Film Supply Co., Portland, Ore., 401 Davis St.

Universal Film Exchange, Salt Lake City, Utah, 56 Exchange Place.

California Film Exchange, San Francisco, Calif., 121 Golden Gate Ave.

Film Supply Co., Seattle, Wash., 317 Virginia St.

Universal Supply Co., Spokane, Wash., 16 S. Washington

Universal Film Exchange, Springfield, Mass., 326 Dwight St.

Universal Film & Supply Co., St. Louis, Mo., 2116 Locust St.

Toledo Film Exchange, Toledo, Ohio, 439 Huron St.

Washington Film Supply Co., Washington, D. C., 419 9th St. N. W.

Universal Film Exchange, Wichita, Kansas, 209 E. First St.

Exhibitors Film Service, Wilkes-Barre, Pa., 61 S. Penn St.

Canadian Offices

Canadian Film Exchange, Winnipeg, Manitoba, 40 Aikens Bldg.

Canadian Film Exchange, St. Johns, N. B., 87 Union St.

Canadian Film Exchange, Calgary, Alberta, 407 Eighth Ave.

Canadan Film Exchange, Vancouver, B. C., 711 Dunsmuir.

Canadian Universal Film Co., Montreal, 295 St. Catherine St.

Canadian Universal Film Co., Toronto, 106 Richmond St.

Foreign Offices

Universal Film Mfg. Co., Tokio, Japan, 14 Sanchome, Minamidenmacho Kiobashi.

Universal Film Mfg. Co., Bombay, India, Heera House, Sandhurst Rd. Girguam.

Excelsior Buenos Aires, Argentine, Linm 691.

E. Martinez y Gunche, Buenos Aires, Argentina Bogota 2879.

Universal Film Mfg. Co., Manila, P. I., 206 Roxas Bldg.

Universal Film Mdg. Co., Singapore, S. S. 62 Orchard Road.

Agencia Cinematographica Universal, Rio de Janeiro, 25 Rua Treze de Maio.

Universal Film Mfg. Co., San Juan, P. R., 6½ Tetuan St.

Universal Film Mfg. Co., Bandoeng, Java, Z. W., 37 Pasirkriki.

Universal Film Mfg. Ca. Havana, Cuba, Edificio Campoamor.

Universal Film Mfg. Co., Mexico City, Mexico, 102 Uruguay.

WORLD PICTURES

World Pictures releases the following: Kinograms, Houdini in "The Master Mystery," "The Better 'Ole," Prizma Natural Color Pictures.

Executive Offices: 130 West 46th St., New York City, with branch offices as follows:

Atlanta, Go., 148 Marietta St.
Boston Mass., 147 Pleasant St.
Buffalo, N. Y., 269 Main St.
Chicago, Ill., 207 S. Wabash Ave,
Cincinnati, Ohio, N. W. Cor 7th and Main.
Cleveland Ohio, Belmont Bldg.
Dallas Texas, 1905 Commerce St.
Denver, Colo., 1735 Welton St.
Detroit, Mich., Cor. John R and Elizabeth Sts.
Indianapolis, Ind., 234 N. Illinois St.
Kansas City, Mo., 928 Main St.
Los Angeles, Calif., 818 S. Olive St.
Minneapolis, Minn., 6th St. and 1st Ave.
New Orleans, La., 815 Union St.
New York City, 130 W. 46th St.
Omaha, Neb., 1508 Harney St.
Philadelphia, Pa., 1317 Vine St.
Pittsburg, Pa., 938 Penn Ave.
St. Louis, Mo., 3625 Olive St.
Salt Lake City, Utah, 135 E. 2nd South St.
San Francisco, Calif., 104 Golden Gate Ave.
Seattle, Wash., 1301 Fifth Ave.
Washington, D. C., 1004 E. St. N. W.

Canadian Offices

Regal Films, Ltd., 37 Yonge St., Toronto.

ALL STAR FEATURES DISTRIBUTORS

"Hearts of the World," "Yankee Doodle in Berlin," "Mickey," "The Unpardonable Sin," "Hearts of Men."

Executive Offices: 191 Golden Gate Ave., San Francisco, Calif., 802-808 Flood Bldg., San Francisco, Calif., with branch offices as follows:

All Star Features Distributors, Inc., 514 W. 8th St., Los Angeles, Calif.

Masterpiece Film Attractions, Sincere Bldg., Cleveland, Ohio.

De Luxe Features Film Exchange, 2040 Third Ave., Seattle, Wash.

State Rights Distributors, Inc., 418 Longacre Bldg., New York City.

CONSOLIDATED FILM CORPORATION

The Consolidated Film Corporation releases the following brands: Gaumont News, Educational Film Corp., Francis Ford, Bull's Eye Comedies, Current Topics, Vod-A-Vil Movies.

Executive Offices: 90 Golden Gate Ave., San Francisco, with branch offices as follows:

Los Angeles, Calif., 802 Knickerbocker Bldg.

Seattle, Wash., 819 Third Ave.

EXHIBITORS' MUTUAL DIST. CORPORATION

Chas. Frohman's Successes in Moving Pictures, Cub, Gaumont, La Salle, Monmouth.

Executive Offices: 4th floor Mecca Bldg., 1600 Broadway, New York, with branch offices as follows:

Albany, N. Y., 733 Broadway.
Atlanta, Ga., 146 Marietta St.
Baltimore, Md., 413 E. Baltimore
Boston, Mass., 39 Church St.
Buffalo, N. Y., 106 Pearl St.
Chicago. Ill., Consumers Bldg.
Cincinnati, Ohio, 224 E. 7th St.
Cleveland, Ohio, 759 Prospect Ave., S. E.
Dallas, Texas, 1807 Main St.
Denver, Colo., 1724 Welton St.
Detroit, Mich., Film Exchange Bldg
Indianapolis, Ind., 150 N. Illinois St.
Kansas City, Mo., 928 Main St.
Los Angeles, Calif., 826 S. Olive.
Milwaukee, Wis., 301 Enterprise Bldg.
Minneapolis, Minn., 22 N. Sixth St.
New Orleans, La., 816 Perdido St.
New York City, 1600 Broadway.
Oklahoma City, Box 978, 7-15 Walker St.
Omaha, Neb., 1306 Farnham St.
Philadelphia, Pa., 1219 Vine St.
Pittsburg, Pa., 420 Penn Ave.
Portland, Ore., 9th and Davis St.
San Francisco, Calif., 177 Golden Gate.
St. Louis, Mo., 1311 Pine St
Seattle, Wash., 1933 Third Ave.
Washington, D. C., 419 Ninth St,

Canadian Offices

Toronto, 21 Dundas St.
Montreal, 345 Bleury St.

FILM CLEARING HOUSE

Distributing "Romance of Our Littlest Scout," "Wanted For Murder," and Rothaphel Unit Program.

Executive Offices: 130 W. 46th St., New York, with branch offices as follows:

Atlanta, Ga., 91 Walton St.
Boston, Mass., 14 Piedmont St.
Buffalo, N. Y., 327 Main St.
Chicago, Ill., 207 S. Wabash.
Cincinnati, Ohio, 2077 E. 4th St.
Cleveland, Ohio, 2077 E. 4th St.
Dallas, Texas, 1812½ Commerce St.
Denver, Colo., 729 18tt St.
Detroit, Ich., 303 Film Exchange.
Kansas City, Mo., 413 Ozark Bldg.
Mineapolis, Minn., 16 Fourth St.
New York City, 126 W. 46th St.
Philadelphia, Pa.. 1309 Vine St.
Pittsburg, Pa., 412 Ferry St.
St. Louis, Mo., 3315 Olive St.
San Francisco, Calif., 183 Golden Gate Ave.
Seattle, Wn., 20182 Thlrd Ave.

FIRST NATIONAL EXHIBITORS CIRCUIT

Executive Offices: 6-8 W. 48th St., New York City.

First National Exchanges and Territorial Divisions.

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO—1200 4th Avenue, Seattle, Washington. All of Alaska, Washington, Oregon, Montana. All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA—833 So. Broadway, Los Angeles, California. Southern California, including counties of San Luis Obispo, Kern, San Bernardino, and all south thereof. All of Arizona.

AUSTRALIA—New York Office—Australasian Films, 729 7th Avenue.

Australian Office—Film House, Sydney. All of Australasia.

CALIFORNIA. NEVADA, HAWAII—134 Golden Gate Ave., San Francisco. California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA—(Western). 1318 Standard Bank Bldg., Vancouver, B. C. All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)—Imperial Theatre, Ottawa, Canada. All of Canada east of but not including Fort Willlam and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO—All counties in Idaho south of Idaho County. 1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA. ALABAMA and SOUTH CAROLINA—146 Marietta St., Atlanta, Ga.

ILLINOIS—110 S. State St., Chicago, Illinois.

INDIANA—24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA—Garden Theatre, Des Moines, Iowa.

KENTUCKY and TENNESSEE—Rex Theatre, Louisville, Ky.

LOUISANA and MISSISSIPPI—Strand Theatre. New Orleans, La.

MICHIGAN—73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA—717 Hennepin Ave., Minneapolis, Minn.

MISSOURI — New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE—Garden Theatre, Washington, D. C.

NEW YORK—509 Fifth Avenue, New York City.

NEW JERSEY—509 Fifth Avenue, New York City.

OHIO—302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern and So. NEW JERSEY—1339 Vine St., Philadelphia, Pa. All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS—1920 Main St., Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA—300 Westinghouse Bldg., Pittsburg, Pa. All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA—420 9th St., N. W., Washington, D. C.

WISCONSIN—Toy Bldg., Milwaukee, Wisconsln.

Continued on Page Eighty-one

FRANK LLOYD

FEATURE PRODUCER

Personal Representatives
WILLIS AND INGLIS
Los Angeles

HENRY KING

DIRECTING WILLIAM RUSSELL PRODUCTIONS

Personal Representatives
WILLIS AND INGLIS
Los Angeles

Lule Warrenton

HEAVIES
and
CHARACTERIZATIONS

Original director of children's pictures at Universal and at her own studios.

Released eight pictures through Universal, two features and two singles with her own company.

Made "The Birds' Christmas Carol" and created such parts as the housekeeper in "Jewel."

Five and one-half years with Universal.

Ten months with the Smalleys.

Thirteen months with McRae, Bison Brand, Universal.

Late parts have been:

Character heavy in

"When a Man Rides Alone."

"Daughter Angela," with Pauline Stark, Triangle.

"Broadway Love"

"Broadway Scandal"

"Princess Virtue"

BLUE BIRD

Address
Actors' Association

Film Exchange List

Continued from Page Seventy-nine

FOX FILM CORPORATION

The Fox Film Corporation releases the following brands: Sunshine Comedies. Standard, Victory and Excell Pictures, Mutt and Jeff Cartoons.

Executive Offices: 130 W. 46th St., New York City, with branch offices as follows:

Atlanta, Ga., 111 Walton St.
Boston, Mass., 54-56-58 Piedmont St.
Buffalo, N. Y., 209 Franklin St.
Chicago, Ill., Mallers Bldg.
Cincinnati. Ohio, 412 Vine St.
Cleveland, Ohio, 750 Prospect Ave.
Dallas, Texas, 1907 Commerce St.
Detroit, Mich., Mack Bldg.
Denver, Col., 1442 Welton St.
Indianapolis, Ind., 232 North Illinois St.
Kansas City, Mo., 928 Main St.
Los Angeles. Cal., 734 S. Olive St.
Minneapolis, Minn., 627 First Ave, North.
New York City, 130 West 48th St.
Salt Lake City, Utah, 46 Exchange Place.
New Orleans, La., 832 Common St.
Omaha, Neb., 315 S. 16th St.
Pittsburg, Pa., 121 Fourth St.
Philadelphia. Pa., 1333 Vine St.
San Francisco, Cal., 243-245 Golden Gate Ave.
Seattle, Wash., 2008 Third Ave.
St. Louis, Mo., 3632 Olive St.
Washington, D. C., 305 Ninth St.

Canada

Montreal, Quebec, 322 St. Catherine St., West.
Toronto, Ontario. 21 Dundas St., East.
St. John, N. B., 19 Market Square.
Vancouver, B. C., 508-10 Orpheum Theatre.
Winnipeg, 115 Phoenix Block.
Calgary, 210 MacLeon Block.

Great Britain

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate. East.
Newcastle-on-Tyne, 20 Westgate Rd.
Leeds, 29 Albion Road.
Birmingham, 1-3 Temple St., New St.
Cardiff, 9-9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

Scandinavia and Russia

Stockholm, Sweden, Metropolitan, 3 Hollandaregat.
Christiana, Norway. 5 Raadhusg.

Australia

Sydney, N. S. W., Queen's Bldg., 305 Pitt St.
Adelaide, Peel St.
Melbourne, Victoria, Elizabeth and Little Collins St.
Brisbane, Kodack Bldg.

New Zealand

Wellington, 65 Willis St.

Cuba

Havana, 24 Aguila.

Brazil

Rio de Janeiro, Caixa Postal 989.
Sao Paulo, Rua Santa Ephigenia 77.

Argentina

Buenos Aires. 951 Calle Corrienties.
Rosario, San Lorenzo 912.

Uruguay

Montevideo, 1439 Rio Negro.

Chili, Peru and Bolivia

Empresa de Cinemas y Teatros, Ltd., Lima, Peru.

GOLDWYN DISTRIBUTING CORPORATION

Releasing Golwyn Productions and Capitol Comedies.

Executive Offices: 16 East Forty-second St., New York, with branch offices as follows:

Atlanta, Ga., 75 Walton St.
Boston, Mass., 40-44 Piedmont St.

Continued on Page Eighty-three

SCOTT DUNLAP

DIRECTOR

WILLIAM FOX STUDIOS

HOLLYWOOD

BACK AGAIN

JAMES A. MARCUS

Representing

R. A. WALSH

"as usual"

Freddie Schaeffer

Technician

Katherine MacDonald Pictures Corporation

Formerly Technician

Willats Studio, Fort Lee, New Jersey.

Eastern Triangle and **Fox Film Corp.**

Designed historical settings for

"Fighting Roosevelts"

(Direction Wm. Nigh)

Three years with David Belasco

References:

Douglas Fairbanks
Kenean Buehl
Richard Stanton
David Horsley
Mabel Normand
John Emerson
Theda Bara
Wm. Farnum
Annette Kellerman

Film Exchange List

Continued from Page Eighty-one

Buffalo. N. Y., 200 Pearl St.
Chicago, Ill., 207 S. Wabash Ave.
Cincinnati, Ohio, 217 E. 5th St.
Cleveland, Ohio, 403 Standard Theatre Bldg.
Dallas, Texas, 1922 Main St.
Denver, Col., 1440 Welton St.
Detroit, Mich., Film Exchange Bldg
Kansas City. Mo., 1120 Walnut St.
Los Angeles, Cal., 912 S. Olive St.
Minneapolis, Minn., 16-18 N. Fourth St.
New York City, 509 Fifth Ave.
Philadelphia, Pa., 13th and Vine Sts.
San Francisco, Cal., 985 Market St.
St. Louis, Mo., 3312 Lindell Blvd.
Seattle, Wash.. 2018 Third Ave.
Washington, D. C., 714 Eleventh St., N. W.

Canadian Offices

Goldwyn Pictures, Ltd., of Canada. Executive Offices: 21 Adelaide St., W. Toronto, Ont., wth branch offices as follows:
Calgary, 315 MacLean St.
Montreal, Quebec, 31 McGill College Ave.
St. John. N. B., 19 Market Square.
Toronto, Ont., 21 Adelaide St., W.
Vancouver, B. C., 304 Orpheum Block.
Winnipeg, Manitoba, 445 Main St.

HODKINSON SERVICE

Releasing Zane Grey Productions, Great Authors Productions and J. Warren Kerrigan.
Executive Offices: 527 Fifth Ave., New York. Offices same as Pathe's.

M. & R. FEATURE FILM EXCHANGE

Independent Distributors of Special Features. Graphic Productions one a month.
Executive Offices: 107 Golden Gate Ave., San Francsico. 730 South Olive St.. Los Angeles

METRO PICTURES CORPORATION

The Metro Pictures Corporation releases the following brands: Metro, Metro-Rolfe, Metro-Yorke, Metro-Drew, Screen Classics.
Executive Offices: 1476 Broadway, New York City, with branch offices as follows:
Atlanta, Ga., 146 Marietta St.
Metro Pictures Corp., of N. E., Boston, Mass.. 60 Church St.
N. Y. Metro Film Service, Albany, New York, Broadway and Clinton.
N. Y. Metro Film Service, Buffalo, N. Y., Palace Theatre.
Metro Picture Service, Chicago, Ill., 5 South Wabash.
Metro, Cleveland. Ohio, 404 Sincere Bldg.
Metro Film Service, Inc., Cincinnati, Ohio, 7th and Main Sts.
Metro Pictures Corp., Denver, Colo., 1721 California.
Metro Pictures Corp., Dallas, Texas, 1905½ Commerce St.
Metro Pictures Service. Detroit, Mich., 51 Elizabeth St., E.
Metro Pictures Service, Ecanaba, Mich., 517 Ludington St.
Metro Pictures Corp., Kansas City, Mo., 928 Main St.
Metro Pictures Corp., Los Angeles, Cal., 820 S. Olive.
Metro Pictures Service. Minneapolis, Minn., Produce Exchange.
Metro Pictures Corp., Milwaukee, Wisconsin, Toy Bldg.
Southern Metro Corp., New Orleans, La., 712 Paydros St.
N. Y. Metro Film Service, New York, N. Y., 729 Seventh Ave.
Metro, Omaha, Neb., 211 So. 13th St.
N. J. Metro Film Service, New York, N. Y., 11 West 23rd St.
Metro, Oklahoma City, Okla., 112 S. Hudson St.
Metro Film Exchange, Philadelphia, Pa., 1312 Vine St.
Metro Pictures Service, Pittsburg, Pa., 938 Penn Ave.
Metro Pictures Service, St. Louis, Mo., 3618 Olive St.
Metro Picture Corp., San Francisco, Cal.. 55 Jones St.
Metro Pictures Corp., Salt Lake City, 14 Post Office Place.
Metro Pictures Corp., Seattle, Wash., 2002 Third Ave.
Metro Pictures Service, Washington, D. C., 9th and D. Sts., N. W.

Canadian Offices

Metro Picture Service. Montreal, Canada, 8 McGill College Ave.
Metro Picture Service, Toronto, Canada, 163 Yonge St.

Great Britain

Ruffells Exclusive, Ltd., London, England, 9 Long Ave.

PARAMOUNT AND ARTCRAFT PICTURES

Executive Offices: 485 Fifth Ave., New York City, with branch offices as follows:
Boston, Mass.. 8 Shawmut St.
New Haven, Conn., 132 Meadow St.
Portland, Me., 85 Market St.
New York, 729 7th Avenue.
Buffalo, N. Y., 145 Franklin St.
Philadelphia, Pa., 1219 Vine St.
Washington. D. C., 421 10th St., N. W.
Pittsburg, Pa., 1150 Penn Ave.
Cleveland, Ohio, 811 Prospect Avenue.
Chicago, Ill., 845 S. Wabsh Ave.
Cincinnati, Ohio, 107 West 3rd St.
Detroit, Mich., 83 East Elizabeth St.
Kansas City, Mo., 2024 Broadway.
St. Louis, Mo., 3929 Olive St.
Des Moines, Iowa, 415 West 8th St.
Omoha, Neb., 208 S. 13th St.
Minneapolis, Minn., 608 First Ave., N.
Salt Lake City, Utah, 133 E. Second South St.
Denver, Colo., 1747 Welton St.
San Francisco, Cal., 812 Market St.
Seattle, Wash., 2017-19 Third Ave.
Los Angeles, Cal., 112 W. Ninth St.
Portland. Ore., 14 North Ninth St.
Atlanta, Ga., 51 Luckie Street.
New Orleans, La., 814 Perdido St.
Dallas, Texas, 1902 Commerce St.

Canada

Toronto, 12 Queen St., E.
Montreal, 198 St. Catherine St., W.
St. John. 167 Prince William St.
Winnipeg, 447 Main St.
Calgary, Alberta, 12 Elma Block.
Vancouver, Orpheum Bldg.

Foreign

J. D. Walker's Films Ltd., 166-170 Wardour St., London.
Feature Films, Ltd., 302 Pitt St.. Sydney. Australia.
A Boise. 33 Cuba St., Wellington, N. Z.
Weimar & Clay, Mexico City, Mexico.
Establishments des Gaumont, Rue des Alouettes, Paris.
Famous Players-Lasky Corp., Copenhagen, Denmark.
Sociedad General Cinematografica, Barcelona, Spain and Portugal.
Sociedad General Cinematografica, Buenos Aires, Argentina. Uruguay and Paraguay.
Compania Peliculas D'Luxo da America do Sul, Rio de Janeiro.
Southern Pacific Paramount Co., Santiago, Chile.
Cariibbean Film Co., Havana, Cuba.
Nekkatso Co., Tokio, Japan.
Ramos Amusement Co., Shanghai China.
Wise & Co., Manila. P. I.

Continued on Page Eighty-five

The D. W. Griffith Laboratory Department

Under Management of

JOSEPH ALLER

D. W. GRIFFITH PRODUCTIONS:

"Hearts of the World"
"The Great Love"
"The Greatest Thing in Life"
"Romance of Happy Valley"
"The Girl Who Stayed at Home"
"Broken Blossoms"
"True Heart Susie"

DOROTHY GISH PRODUCTIONS:

"Battling Jane"
"The Hope Chest"
"Boots"
"Peppy Polly"
"I'll Get Him Yet"
"Nugget Nell"

G. W. BITZER

Photographer of Griffith Pictures

PAST YEAR ANNOUNCEMENT

"Hearts of the World"
"The Great Love"
"The Greatest Thing in Life"
"A Romance of Happy Valley"
"Broken Blossoms"
"True Heart Susie"

SOME PREVIOUS PRODUCTIONS

"Judith of Bethulia"
"The Avenging Conscience"
"Home Sweet Home"
"The Clansman"
"Intolerance"
"The Escape"

John G. Underhill

A FEW PICTURES

"Burkeses Amy," Butler, Mary Pickford.

"Daddy Long Legs," Butler, Mary Pickford.

"Poor Little Rich Girl," Butler, Mary Pickford.

"The Better Wife," Butler, Clara Kimball Young.

"The Spite Bride," Butler, Olive Thomas.

"Wolves of the Night," Butler, Wm. Farnum.

"Married in Haste," Banker, Al Ray.

"Peggy Does her Darnedest," Butler, May Allison.

"The Isle of Intrigue," Butler, May Allison.

"The Secret Garden," Butler, Lasky.

"Puppy Love," Butler, Lasky.

"Too Many Millions," Valet, Lasky.

"Alias Mike Moran," Butler, Lasky.

"White Heather," Scotch nobleman, Maurice Tourneur.

"Bill's Fortune," Butler, National.

"Heiress for a Day," Detective, Triangle.

"The Girl of the House," Butler, Taylor.

Judge Brown Stories—the Father in two pictures.

A type for Butler, Lawyer, Banker, Englishman

Refers to Mary Pickford Co., Lasky, Clara Kimball Young Co., etc.

427 South Figueroa Street

Phones:
62188—Bdwy. 462

Film Exchange List

Continued from Page Eighty-three

PATHE EXCHANGE, INC.

Pathe releases the following brands: Astra, Heart's-Pathe News, International, Lasalida, Rolin, Thanhouser.

Executive Offices: 25 West 45th St., New York City, with branch offices as follows:

Albany, New York, 398 Broadway.
Atlanta, Ga., 111 Walton St.
Boston, Mass., 7 Isabella St.
Buffalo, N. Y., 268 Main St.
Charlotte, N. C., 2 South Graham St.
Chicago, Ill., 220 South State St.
Cincinnati, Ohio, 124 East 7th St.
leveland, Ohio, 750 Prospect Ave., S. E.
Dallas, Texas, 2012½ Commerce St.
Denver, Colo., 1436 Welton.
Des Moines, Iowa, 316 W. Locust St.
Detroit, Mich., 63 East Elizabeth.
Indianapolis, Ind., 224 West N. Y.
Kansas City, Mo., 928 Main St.
Los Angeles, Calif., 732 S. Olive.
Milwaukee, Wis., 174 Second St.
Minneapolis, Minn., 608 First Ave., N.
Newark, N. J., 6 Mechanic St.
New Orleans, La., 836 Common St.
New York, N. Y., 1600 Broadway.
Oklahoma City, Okla., 119 So. Main St.
Omaha, Neb., 1417 Harney St.
Philadelphia, Penn., 211 N. 13th St.
Pittsburg, Pa., 938 Penn Ave.
Salt Lake City, Utah, 62 Exchange Place.
San Francisco, Calif., 985 Market St.
Seattle, Wash., 2113 Third Ave.
St. Louis, Mo., 3210 Locust St.
Spokane, Wash., 12 S. Washington St.
Washington, D. C., 601 Forrest St.

Canadian Offices

Pathe brands, Specialty Film Import, Ltd.

Executive Offices: 313 Bleury St., Montreal, Quebec.

Calgary, Alberta, 315 MacLean Blk.
St. John, N. B., 167 Prince William.
Toronto, Ontario, 56 King St., W.
Winnipeg, Man., 382 Donald St.
Vancouver, B. C., 553 Granville St.
Montreal, 313 Bleury St.

PEERLESS FILM SERVICE, INC.

Peerless Film Service releases the following brands: Single Reel Christie Comedies, one release each week. Two reel special hristie omedies, one release each month.

Executive Offices: 94 Golden Gate Ave., San Francisco, Calif., with branch offices at Los Angeles. Cal., 802 S. Olive St.

AMERICAN FILM COMPANY

Santa Barbara, Cal. Offices same as Pathe.

SELECT PICTURES CORPORATION

Releasing all Select Pictures.

Executive Offices: 729 Seventh Avenue, New York City, with branch offices as follows:

Atlanta, Ga., 148 Marietta St.
Boston, Mass., 69 Church St.
Buffalo, N. Y., 176 Franklin St
Chicago, Ill., 220 S. State St.
Cincinnati, Ohio, 529 Walnut St.
Cleveland. Ohio, 815 Prospect Ave.
Dallas, Texas, 1917 Main St.
Denver, Colo., 1728 Welton St.
Detroit, Mich., 63 E. Elizabeth St.
Kansas City, Mo., 920 Main St.
Los Angeles, Calif., 736 S. Olive St.
Minneapolis, Minn., 16 N. 4th St.
New Orleans. La., 718 Paydras St.
Omaha, Neb., 1512 Howard St.
New York, 729 Seventh Ave.
Philadelphia, Pa., 1335 Vine St.
Pittsburg, Pa., 1201 Liberty Ave.

Continued on Page Eighty-six

James Smith

Manager of the D. W. Griffith Cutting Department

Personally Edited:

"Hearts of the World"
"The Great Love"
"The Greatest Thing in Life"
"A Romance of Happy Valley"
"The Girl Who Stayed at Home"
"Broken Blossoms"
"True Heart Susie"

UNIVERSAL FILM MANUFACTURING CO. CAMERAMEN

HARRY HARRIS
DOROTHY PHILLIPS CO.
ALLAN HOLUBAR, Director

PLINY W. HORNE
GEO. HOLT CO.
WESTERN DRAMAS

AL CAWOOD
For Five Years with
LYONS & MORAN COMEDY CO.
Just Completed my Two Hundred and Fiftieth Picture

EDW. KOLL
RUPERT JULIAN CO.
SPECIAL FEATURES

JOHN WEBSTER BROWN
with
HARRY CAREY JACK FORD
WESTERN DRAMAS

CECIL MYERS
with
W. S. CAMPBELL
ANIMAL COMEDIES

Film Exchange List

Continued from Page Eighty-five

San Francisc, Calif., 985 Market St.
Seattle, Wash., 308 Virginia St.
St. Louis, Mo.. 3313 Olive St.
Washington, D. C., 525 13th St., N. W.

TRIANGLE DISTRIBUTING CORPORATION

Triangle Plays, Triangle Komedies, Keystone Comedies.

Executive Offices: 1457 Broadway, New York City, with branch offices as follows:

Atlanta, Ga., 51 Luckie St.
Boston, Mass.. 48-50 Melrose St.
Chicago, Ill., 5 S. Wabash Ave.
Cincinnati, Ohio, 215 East Fifth.
Cleveland, Ohio, 704 Sincere St.
Dallas, Texas, 1814 Commerce St.
Denver, Colo., 1435 Champa St.
Detroit, Mich.. 71-75 Broadway.
Kansas City, Mo., 22nd St. & Grand Ave.
Los Angeles, Calif., Knickerbocker Bldg.
Milwaukee, Wis., 172 Toy Bldg.
Minneapolis, Minn., 16-18 North Fourth St.
New Orleans, La., 340 Carondelet St.
New York City, 1457 Broadway.
New Haven. Conn., 130 Meadow St.
Omaha, Neb., 13th and Harney.
Philadelphia, Pa., 1227 Vine St.
Pittsburg, Pa., 414 Penn Ave.
St. Louis, Mo., 3320 Lindell Blvd.
Salt Lake City, Utah, 58 Exchange Place.
San Francisco, Calif., 111 Golden Gate Ave.
Seattle, Wash., 2010 Third Ave.
Washington, D. C., 712 Thirteenth St., N.

VITAGRAPH, INC.

Releases Special Vitagraph Features.

Executive Offices: 1600 Broadway, New York City, with branch offices as follows:

Atlanta, Ga., 111 Walton St.
Boston, Mass., 67 Church St.
Chicago, Ill., Adams St. and Wabash Ave.
Cincinnati. Ohio, N. W. cor. 7th & Main Sts.
Cleveland, Ohio. 2077 E. Fourth St.
Dallas, Texas, 1900 Commerce St.
Denver, Colo., 1433 Champa St.
Detroit, Mich.. John R, and Elizabeth St.
Kansas City. Mo., 12th and Walnut Sts.
Los Angeles, Calif.. 201 Knickerbocker Bldg.
Milwaukee, Third and Grand Aves.
Minneapolis, Minn., 608 N. First Ave.
New Orleans, La., 347 Carondelet St.
New York City, 1600 Broadway.
Omaha, Neb., 1111 Farnum St.
Philadelphia, Pa., 229 N. 12th St.
Pittsburg, Pa.. 117 Fourth Avenue.
San Francisco, Cal., 985 Market St.
Salt Lake City, Utah, 62 Exchange Place.
St. Louis, Mo., 3310 Lindell Blvd.
Seattle, Wash., 415 Olive St.
Syracuse, N. Y., 117 Walton St.
Washington, D. C.. 710 Eleventh St.

Canadian Offices

Montreal, Canada, 401 Bleury St.
St. Johns, N. B., 167 Prince William St.
Toronto, Ont., 21 Dundas St. East.
Winnipeg, 114 Phoenix Block.

UNITED PICTURE THEATRES, INC.

Releasing Dustin Farnum, Kitty Gordon and Florence Reed Productions.

Executive Offices: 1600 Broadway, New York. See World Film Exchange.

GEORGE HACKATHORN

Current Releases

"The Youngest Son"

in

"The Heart of Humanity"

Ollie Stewart

in

"Shepherd of the Hills"

Joe Latimre

in

"Josselyn's Wife"

Leads in

"Sue of the South"

"A Law Unto Herself"

"Better Times"

CRONJAGER

GAUDIO

HOWARD EWING

WILLIAM BUCKLEY

Juvenile Leading Man

Now Playing with Mabel Normand

in

"WHEN DOCTORS DISAGREE"

Late of

"The Message of Humanity"
"The Future Generation"
"The Danger Point"
"The Devil's Web"

in care of
Willis & Inglis

Walter Hiers

FAT BOY COMEDIAN

Hotel Clark - Los Angeles, California
Comedy Leads in the Following Productions Produced in East:

"Seventeen" - - - - - - - with Jack Pickford
"Brown of Harvard" - - - with Tom Moore
"Our Little Wife" - - with Madge Kennedy
"Mysterious Miss Terry," with Billie Burke
"The Lesson" - - with Constance Talmadge
"End of the Tour," with Lionel Barrymore
"A Man's World" - - - with Emily Stevens
"Over There" - - - - with Charles Richman
"God's Man" - - - - - - with H. B. Warner
"Conquest of Canaan," with Edith Taliaferro
"Marriage" - - - - - with Catherine Calvert
"The Daredevil" - - - - - - with Gail Kane
"Nymph of the Foothills," with Gladys Leslie
"Waifs," with Creighton Hale and Gladys Hulette
"Mrs. Slacker," with Creighton Hale and Gladys Hulette.

Those Produced in Los Angeles Since October 1st:

"Hard Boiled" - - - - with Dorothy Dalton
"An Experimental Marriage," with Constance Talmadge
"The Lamb and the Lion," with Billie Rhodes
"Spotlight Sadie" - - - - - with Mae Marsh
"Leave It to Susan" - with Madge Kennedy
"Bill Henry" - - - - - - - with Charles Ray
"When Doctors Disagree," with Mabel Normand

At present supporting Pauline Frederick in
"The Fear Woman"

Current Releases

"Hard Boiled" and "Spotlight Sadie"

ALFRED E. GREEN

Assistant Director with Marshall Neilan Productions

1912 to 1916 with Selig Company as Assistant Director, including the following productions, "THE NE'ER DO WELL", "THE CRISIS" and "THE GARDEN OF ALLAH."

1917 Director of George Fawcett and Vivian Reed in eight pictures.

1918 to 1919 Assistant Director with Marshall Neilan for the following Stars: Mary Pickford, George M. Cohan, Elsie Ferguson, Marguerite Clark, Blanche Sweet and Anita Stewart.

GEORGE RICHELAVIE

WITH MARSHALL NEILAN PRODUCTIONS

HOLLYWOOD **CALIFORNIA**

The City of Unreal People
Private Peat
The Indomitable Spirit
The Unpardonable Sin

Jack Pickford

First National

"Tough Luck"
"Burglar by Proxy"
"Bill Apperson's Boy"
"The Little Shepherd of Kingdom Come"

Lasky

"Huck and Tom"
"Tom Sawyer"
"Bunker Bean"
"The Varmint"
"The Dummy"
"Freckles"

WOMEN IN THE MOVIES

By Florence Porter Parks

Of her whose hourly hope is that she may be picked from the crowd to "come down front" and take a closeup with the featured leads; of her whose constant mainstay is the firm belief that she shall some day be a star; of her whose presence makes for realism in motion pictures; of her indeed, the Extra Girl, and of her job and its advantages and disadvantages this article is written.

It is estimated that the average number of letters arriving at different studios each day from girls all over the country asking for jobs, is not less than 1,500.

If these letters, it is almost a stereotyped expression that the writer is "willing to start in at the bottom and work to the top." Quite naturally, and in not one case out of a thousand has this girl who would become a star the faintest idea of what starting in at the bottom means.

The following paragraphs may serve to illustrate a few of the uphill bumps on the road to stardom, and it may be remembered, too, that the road is crowded and milady would better be a good driver or she will be caught in the grand traffic jam that holds and makes The Extra Girl a position closely resembling the ruts of ordinary business life.

The ego in all humans responds readily to the spot light, to say nothing of the wonderful exhilaration experienced when one finds himself the center of approving and concentrated interest. Deny it, if you will, say that it is egotism and conceit; but it is a very human characteristic to want to be the nucleus around which the interest of the majority centers.

So to begin with, the ego is implanted by nature in the Extra Girl. Add to that, ambition, and you have a very forceful combination, and a logical reason why she is always hoping that she will be picked from the atmosphere to stand where the eyes of all are riveted with interest and suspense—called to be a factor in the industry, instead of a diminutive fraction—an atmosphere speck. Perhaps today No! Tomorrow? The gambler's stimulus. And some day there is no such thing as chance.

When she is called from the mob, it is to admit to her and to others that she has the personality, the much-desired but well-nigh indefinable endowment that gives the Extra Girl her chance. And upon that open admission she builds her future hopes and her dreams. Another quality which she must possess is persistence. That threadbare phrase of the casting director, "Nothing today. Sorry!" must be met with fortitude set high in the heavens, of optimism and determination.

There are approximately three thousand Extra Girls in the Industry, and naturally they come from every walk of life. In many cases she comes from a small town in the middle west and takes an apartment with her mother, who generally makes her clothes, and acts as business manager, appearing in pictures herself occasionally to increase the funds.

Many pretty models from the eastern department stores have entered pictures because they feel that there is more money to be made, and they are not required to stand all day. Stenographers and clerks are in it because the work is not so confining as office and shop work, and the remuneration is greater.

The Extra Girl may be classified thus: In Class 1, you will find the girl who is used only in atmosphere. It may be her inexperience, and again it may be that she lacks real ambition. She receives from $3 to $5 a day.

Then in Class 2 is the girl who can be used in different sets, sometimes in the foreground. Her personal neatness, intelligence and dependability have been proven on former occasions. She earns from $5 to $7.50.

In Class 3 is the girl who has served her apprenticeship in the foregoing classes, as a rule, and she is capable of taking small parts. Her earning capacity is the same as the girl in Class 2.

Figures tell us that the atmosphere girl who works every day, and sometimes overtime, has more money at the end of the year than the one who works in the cast under contract by the picture, and is laid off for weeks between contracts. This girl feels that she cannot accept a day check after having established a precedent.

Some of the Extra Girls have a Savings Account. One invested her savings in a small California ranch for her parents, and another bought a parcel of land where she started her brother raising Belgian hares, which has proved profitable for both her and her brother.

There is the girl who has a family entirely dependent upon her efforts. One works all day at a studio, going to another at night. She is supporting two children, and caring for her husband, who is dying of tuberculosis. Another is buying furniture on the installment plan, while making payments on an inexpensive bungalow, putting a roof over the heads of her parents.

Women like the above mentioned carry their lunches to the sets at night, buying coffee at the studio commissary.

But it is agreed by many who come directly in touch with the Extra Girl, that as a rule she has an independent income—that she is not entirely dependent upon what she earns at the studios. In many cases she lives at home, and her earnings are invested almost entirely in clothes.

Another factor with which the would-be sattelite has failed to reckon, is the society bud of Los Angeles and Pasadena, who "goes in for pictures" as a lark, thinking that perhaps she will suddenly be called to take Mary Pickford's place in popularity. Remember this girl, for she has the secret dreams of her less fortunate sister, who may be putting folded paper into the soles of shoes that have served their purpose and must still go on. The lady of the limousine, the ermine furs and the copper-colored chauffeur, has no cares of tonight's dinner, for Papa's checkbook is still in the ring.

Nor has the casting director sufficient interest in the girl who is eking a living from the day checks to tell this bud of the better tables that she is not wanted with her society clothes. The casting director must remember for his company, that the wardrobe this young lady possesses comes with her for $5, and if the other girl is called to play the part that wardrobe must be rented.

It is hard to say just how the girl without assistance from home competes with those who have resources aside from their day check. She must strive in opposition to the society girl who possesses sables, ermine and up-to-the-minute clothes.

To call these girls who have the clothes, and pay them from $5 to $7.50 a day, is cheaper than it is to rent

CHARLES CLARY

Heavy Characters That Are True to Life

PAST PERFORMANCES

Four Years - - - Selig Company
One Year - - Lasky Corporation
Three Years - - - Fox Company

CARL STOCKDALE

HEAVIES - CHARACTERS

With FRANK KEENAN in "THE BELLS"
With MARY MILES MINTER in
"ROSEMARY CLIMBS THE HEIGHTS" "WIVES AND OTHER WIVES" "THE AMAZING IMPOSTOR"
With WILLIAM RUSSELL in
"HOBBS IN A HURRY" "WHERE THE WEST BEGINS" "WHEN A MAN RIDES ALONE" "BRASS BUTTONS"

FRANK E. WOODS

Supervising Director

PARAMOUNT PRODUCTIONS

Famous-Lasky Hollywood Studios

Personal Representative
WILLIS AND INGLIS
Los Angeles

Monroe Salisbury

APPEARING IN

Universal Special Features

clothes for a girl who draws the same salary. That is the reason the girl who apparently does not need the money supersedes the girl who is perhaps in dire need, and has no means of obtaining the money with which to buy expensive clothes.

Following is a rough estimate of what the Extra Girl must have:

3 afternoon gowns	$150
Sports clothes, which include—	
Sweater	15
White skirt	10
Blouse	5
Stockings	2
White shoes (low)	10
Hat	12
An evening wrap	50
2 hats, other than the sports hat	35
Imitation furs	25
2 pairs of shoes	24
Evening slippers	12
2 pairs of short gloves	4
1 pair of long gloves	5
	$359

This amount does not include her "out-of-the-pictures" wearing apparel, her underclothing, nor the little accessories. Then there is her room rent, her meals and carfare. Clothes must constantly be replaced by those of more modern style, or be remodeled. As color in picture work is of no consequence, the same material can be remodeled, and expense cut down in this manner if the Extra Girl is clever with the needle.

Costumes can be rented for $5, $7 and $10 a week from costumers. But they are not always what she would like.

What is the dominant motive in the Extra Girl's life? There is probably not a girl working at any of the studios whose constant mainstay is not her belief and hope that she shall some day be starred. In many cases the girl's ambition has been realized. Some of the stars who began as Extra Girls are Marjorie Wilson, Za Su Pitts, Alice Howell, Winifred Westover, Corrine Griffith, Mary MacIvor, Alma Rubens, Pauline Stark, Mildred Harris, Ora Carewe, Mabel Normand, Anita Stewart, Irene Rich, Alice Lake, Evelyn Brent, Bessie Love, Marcia Manon, Ruth Clifford, Priscilla Dean, Julia Faye, Florence Vidor, Mary Thurman, Carmel Myers, Louise Fazenda, Myrtle Lynn, Marie Prevost, Myrtle Stedman, Ruth Roland and Pauline Stark.

IDEALS VS. DOLLARS

By D. W. GRIFFITH

In the growth of every child there comes a point where development, both physically and mentally, should be watched with such attention as a parent alone can bestow. The child's whole future is dependent on the care, the associations, the ideals that are built within this danger period. So to those who love it, the present era of transition thru which the motion picture art is moving, is one to be watched closer than ever before, and if this drama of the shadows is to live and to assume its proper place among the fine arts of the nations, some there must be who shall stand guard to see that ideals and associations are brought in contact with an appreciable per cent of the productions.

Except for a few unique and isolated cases the acquaintanceship between ideals and dollars is rarely that of friendship. The story of art's sacrifice is the story of the ages. This, along with everything else, has a reason. No single standard has as yet completely swayed a nation or the world. Be it ever so brilliant, there will be some who are not attracted. Thus the sculpture of a Michelangelo must have its critics, and the pen of Hugo can not bring pleasure to every reader's brain. Were this not true the world would have long since demanded the stylist's purity of diction, the Raphaelic technique of the brush, or even the dense Wagnerian chording of its music. And because of this variety of taste the business of management of an institution has long been able to dictate to its artistic partner what shall govern his policies, be they expressed thru pen, brush or celluloid.

The production of motion pictures has come to a point where the star or director is given his instructions from the business office as to just what sort of a picture shall be made, how long it shall be and how much time shall be spent on its production. The photodramas of tomorrow. if they continue along the channels of today. will be made-to-measure garments, ready to take off the shelf in any color. But there will only be one measure, and that dictated by the box-office.

Whenever people begin to think for themselves the governing heads of the country report rebellion and steps are taken to preserve the peace, usually by a wholesale execution or the more convenient method of imprisonment. Thus when a few people with ideas of their own begin to express them, it is not unexpected that a hue and cry shall arise with the view of censure. It has been reported in the several languages that the prime reason for the formation of the United Artists Distributing Corporation was to increase the incomes of the various members. As an opening thrust it must be admitted that this has a certain publicity winning value.

Four people have joined together to make pictures in the way they think pictures should be made. The need for such organization arose when one man and his associates announced, and as a matter of fact did at that time almost control close to ninety per cent of the theaters and producing companies of the moving picture industry. Exhibitors under the conditions that were then arising would no longer be able to show attractions they desired; motion picture companies without merit would be and as a matter of fact have been placed on an equal standard with others worth ten times their value, and the public would no longer have the opportunity to judge that which is good or bad and set its mark of approval or disapproval to the extent that such productions would no longer be made or foisted on the exhibitor.

In the matter of compensation, the members of this new organization have deliberately chosen to dismiss the highest offers ever made in the history of pictures and produce pictures on a basis which will force them to assume all risks. If this is a bid for more money it is well camouflaged.

This organization decries no single set of persons, has no fault to find with any one's productions; does not attempt to set a standard by which pictures shall be made, but is in word and writing bound to give to the public such pictures as it feels that the public should see and criticise, at prices commensurate with the quality of production and a fair profit for those concerned in the labor of production and exhibiting.

In these offices the ideal will attempt at least. to dictate to the dollar.

George Webb

Ability
Youth
Experience

Permanent Address
Actors' Association

One Best Bet

Pete Morrison

Featured in

UNIVERSAL

Two-Reel Western Comedy-Dramas

Stories of the Plains cleverly told,
well acted and brimful of thrills
that entertain Theatregoers

DAN ROSA

Crimmons and Gore

Famous Headliners
in
"What Are the Wild Waves Saying?"

Recent Pictures:

Three Up-to-the-Minute

LARRY SEMON COMEDIES
Also Two
W. S. CAMPBELL COMEDIES

Now in our Fourth Picture with Larry Semon

Phone Bwy. 7542

Margaret Whistler

Eight Years in Pictures

Heavies and Characters

Will soon be back on screen with some WONDERFUL NEW CREATIONS in gowns and imported character clothes

Watch for Her

MARIE BENSON

INGENUE

Bits and Small Parts

599270 4514½ Sunset Blvd.

JOY WINTHROP

Western Character in "Mickey" with Mabel Normand
Society Old Maid in "Under the Yoke" with Theda Bara
Tho Countess in "du Barry" with Theda Barra
Characters in Mack Sennett Comedies for two years
Old Maid Comedy Lead with G. M. Anderson (Broncho Billy)

HOLLY 3880 12915

WAR SERVICE WORK

The organization was first discussed at a meeting of the Motion Picture Directors Association in March, and a committee was appointed to discuss ways and means of effecting the organization of the entire industry. This committee was headed by Lois Weber and composed of: James Young, Reginald Barker, Frank Beal, Walter Edwards and S. E. V. Taylor.

After some weeks the committee decided to bring together the representative heads of the Motion Picture business and turn the data of appointing and effecting an organization over to them.

The committee consulted with D. W. Griffith on April 9th and Mr. Griffith consented to accept the task and bring the people together in an organization for war service, if possible.

A meeting was called at the Griffith Studio, April 16th, at which Mary Pickford, Douglas Fairbanks, Charles Chaplin, Cecil B. De Mille, Mack Sennett and S. E. V. Taylor agreed to go into the organization and resolved themselves into a committee, with Mr. Griffith as chairman, Mack Sennett as treasurer and S. E. V. Taylor as secretary.

The following Sunday a meeting was held at Lois Weber Studio, at which definite plans for a mass meeting of the Motion Picture Industry to be held at Clune's Auditorium in May, were made.

That meeting at which the organization was effected was held Sunday afternoon, May 11th. It was addressed by Mr. D. W. Griffith, Mary Pickford, Charles Chaplin and Cecil B. De Mille, Mr. Griffith acting as chairman. and Walter Edwards of the Motion Picture Directors Association, as Introducer. A constitution was adopted and the following officers were elected to serve for the first year:

D. W. Griffith, chairman. Vice-presidents: Mary Pickford, Douglas Fairbanks, Charles Chaplin, Wm. S. Hart, Cecil B. De Mille, Lois Weber. Treasurer, Mack Sennett. Secretary, S. E. V. Taylor.

Amid great enthusiasm special honorary memberships were purchased by Douglas Fairbanks, Dustin Farnum, D. W. Griffith, Frank Keenan, Mary Pickford, Mack Sennett, Phillips Smalley and Lois Weber, for an aggregate of $1850.00, and a few days thereafter other special honorary memberships were purchased by Mae Murray, Theda Bara, Blanche Sweet and Wm. D. Taylor, making a grand total of $31,00.00

Within two weeks Grant Carpenter had been appointed Assistant Secretary on a salary, to look after the business affairs of the association.

One of the first moves of the association was to plan for a big hospital to be called a motion picture hospital and to be donated to the government for the use of invalided soldiers and to have special departments for the re-education of the blinded and maimed.

Captain John D. Fredericks, a Los Angeles attorney went to Washington to secure permission of the government for the location of this hospital in Los Angeles, but his reports were not encouraging, for the government did not seem to be anxious to have a war hospital in this vicinity.

As Mr. Fredericks was only looking after the hospital issue as a side line and was really there on other business, it was decided at a directors' meeting to send the assistant secretary, Grant Carpenter, aided by Mr. E. D. Moore, a former Associated Press representative at Washington, to use very endeavor to persuade the government to permit the War Service Association to build a hospital here and have the government use it for purposes of the war.

They worked hard and energetically toward this end but it was a long up-hill fight and while in the end they secured permission, it came too late to do anything, as the discussion of the amistice was then on with Germany.

While in Washington Mr. Carpenter and Mr. Moore also worked with General Crowder to secure an amendment to his "Work or Fight" order —to recognize the motion picture business as an essential industry in all parts. They were signally successful in this and the association felt that in securing this amendment they achieved a great work, as under the original "Work or Fight" order the motion picture business, not having been declared esential, would have literally been wiped out of existence within a couple of weeks.

Mr. Carpenter continued at Washington as the representative of the association to secure better co-operation between the Motion Picture Industry and the government until after the armistice was signed. He also did considerable preliminary work regarding organizing the industry in New York City, but the organization there was never perfected.

The government directly requested the association to hold a parade to advertise the war trophies exhibition at Exposition Park, which was held the first part of August. This parade also stimulating interest in the war on the part of the people in Southern California.

The association, with the aid of all the studios in the city, held a big pageant on the night of July 31st under this request.

The association received letters from many of the high officials of the government including the Secretary to the President and two cabinet members, thanking it for the great patriotic work done.

On August 17th, a ball was held at Shrine Auditorium, to raise funds for the association, but on account of the heat there was very little general interest in the ball, although it was fairly successful financially, but not as much as had been anticipated.

The association assisted materially in the Liberty Loan Drive in September and also conducted the allied war drive in October and November on behalf of the Y. M. C. A.—Salvation Army—Knights of Columbus and Jewish Welfare Board, and raised about twenty-five thousand dollars in the industry for this purpose.

The association also did a great deal of relief work—relieving families of soldiers who were temporarily without funds; taking care of relatives when death ensued and also relief work among many picture people.

A series of soldiers' entertainments, requested by Major General Strong, Commanding, Camp Kearny, because

Fontine La Rue

HEAVY LEADS

Recent Releases:

"Who Killed Walton?" "After the War"
"Wildcat of Paris" "Boots"

At Present with Sessue Hawakawa
in "The Bond of Blood"

DORIS DARE

INGENUE

Francis Ford Serials

WILLIAM CLIFFORD
WITH
Henry B. Walthall

JEAN O'ROURKE

Played in "Climax."
Boy part in New Art, with Sullivan.
"Whom the Gods Destroy."
Cecil B. de Mille—late picture.
"Daddy Long Legs"—a bit.
"Burkeses Amy"—a tenement child.
"A Trick of Fate"—the child dancer.
"Ann of Amsterdam"—the orphan child.
"The Brat" — the orphan.

EILEEN BENNETT
Under Direction of Cecil B. deMille
George Loane Tucker
Francis Ford
Victor Schertzinger
Syd Franklin
Carter de Haven
Henry Kolker
George Platt
George D. Baker

Phone Holly 2431

22,000 men were isolated in camp, owing to influenza quarantine, were given under the association's direction.

The morale of the men seriously affected, the General thought if entertainments were given each night it would restore morale of the entire division, so accordingly, the association gave series-entertainments, as per request, for 14 nights consecutively, sent down from twenty to thirty-eight players, giving vaudeville entertainments, tabloids, musical comedy, etc.

Expenses were heavy, as railroad fares had to be paid both ways, hotel expenses paid in San Diego over night, automobiles provided from Linda Vista to Camp Kearny and from Camp Kearny to San Diego, as well as tracks and automobiles in Los Angeles, taking baggage and people to and from trains, expenses cheerfully borne, as it was felt a most worthy cause was being aided.

When the series of entertainments were over Major General Strong, all officers at the Camp and War Department officers recognized by personal letters the great help the association had been to them.

The association was generally getting under way to do a great and representative work. It had secured authority from most of the Government Departments to act as an official representative of the government in all future cases where the activities of the Motion Picture Industry would be concerned, but the signing of the armistice put an end to this. It was felt that the Motion Picture War Service Association could no longer pursue a useful career and on December 11th, at a meeting of the Board of Directors it was decided to dissolve the association and go out of business.

As the law required that the members of the association should confirm this, a general meeting was held on January 26th at Clune's Auditorium, where a lengthy and detailed report on all the activities of the association, together with the financial report, which had been audited and reported correct by Price Waterhouse & Co., was read by the chairman. After a slight discusion, participated in by Mr. Frank E. Woods and Dustin Farnum and others, it was voted unanimously to dissolve the association.

Mr. Frank Keenan presented a resolution, thanking the officers for their work, for the efficient manner in which the association had been conducted. After this the association adjourned.

As the War Service Association had been legally incorporated under the laws of the State of California, it had to apply to the courts and to the Secretary of State for the writ of dissolution. After the usual legal delays and investigations the writ of dissolution was granted early in May and the funds of the association distributed back to the contributors and members.

A remarkable fact about the association is, although it was in existnece for seven months in a very active manner and conducted a great deal of work for the benefit of motion pictures and to aid the government, it was so efficiently and economically administered that it was able to return about eighty-five cents on a dollar to those who had contributed to its funds. From the best returns available to date. not one percent of the various associations organized in this country for war relief purposes returned anything to contributors or members, and the highest amount known to have been returned was by one association in Chicago, which was able to give back 17c on the dollar. Compared with this the record of money returned by the M. P. W. S. A. is phenomenal.

Charles Wheelock

Heavies
and
Straight Characters

"The Enchanted Barn," Vitagraph, Bessie Love

"The Long Arm of Manister," National, Walthall

950½ West Vernon Avenue
Los Angeles, Cal.

Actors' Association

of

Los Angeles

Incorporated

A co-operative association of Actors
To encourage and promote the interests of the Actor
Under the direction of the Actor
With profit to no one but the Actor

Temporary Headquarters: 6408 Hollywood Boulevard

Phone: Hollywood 1946

FRANK DANIELS
"A ROUGH"
Crook, Western, Pugilist or Military Man
Eight Years' Military Experience
Hollywood 889

HARRY KEATON

Comedy Leads
L-KO

Billy Watson

JAMES B. LEONG, M. A.

Heavy Character Actor with
ACCOMPLISHMENTS
Parts---Bits or Atmosphere

Chinese Signwriter
Papers or Bill Boards
Interpreter

Could Furnish Chinese
Actors, Actresses
and Children
to Play in Pictures

Decorator for Sing Fat Co.'s Exhibits in the World's Fair in 1915.
Awarded GRAND PRIZE.

TECHNICAL ADVISOR
to
D. W. Griffith; Thos. Ince; Metro; Jesse D. Hampton Production; Triangle, Balboa; Sabastin Production; Lois Weber, etc., in their Chinese Production.

If you wish to have your Chinese Productions correctly produced, don't fail to call

Pico 3809
713 South Main Street

WILLIAM MERRILL McCORMICK

Past Year:
Gloria Productions—Juvenile Lead.

Shalum, the Hindu, in "The Perils of Thunder Mountain"—
Bill Beauman's Vitagraph Serial

Characters with—
Douglas Fairbanks—Bill Hart—Bert Lytell—D. W. Griffith

James "Jim" Farley

Heavies

Played Heavies with

House Peters
Kathlyn Williams
Mme. Yorska
Gale Kane
Bessie Barriscale
George Beban
and others

Now playing Heavy with
Dorothy Gish

Early Film Days

Continued from Page Twenty-nine

circumstances under which this pronounced departure was made. may not be uninteresting. There were from a half dozen to a dozen motion picture companies at that time in the United States, each operating independently and each generally engaged in competing the Edison claim to control of the basic motion picture patents. A combination had just been formed under the banner of the Edison people by which all the American producers were licensed on a business basis but the Biograph people felt sincerely that their cameras and projecting machines were entirely different and did not infringe on the Edison Patents. They therefore declined to go into the Edison combination and give up a percentage of their profits or a footage tax, whatever it was, for their license.

Accordingly, they stayed out, the only independent producing company in the United States at that time. It was a more or less serious situation for the Biograph. however, because in order to make their future secure and obtain a foothold in the theatres, from which it seemed they were in a fair way of being barred out, they must bring about a radical change in the kind of pictures that were being made.

It was H. N. Marvin, the vice-president and general manegr of the company, who conceived the idea that the improvement must consist in the kind of stories they told. Lawrence Cogan was the scenario editor or the Biograph company at the time and George S. McCutcheon the director. To Mr. Cogan was deputized the task of bringing about the desired change in the character of stories to be told. Just how to affect this Mr. Cogan was at a considerable loss to understand. Magazine writers or others of even the smallest distinction could not be interested in such a proposition as writing stories for the lowly screen.

It occurred to Mr. Cogan that perhaps newspaper men—men employed on the daily press of New York City—might help him solve his problem. He spent considerable time around Park Row and found most of the newspaper men he encountered in the same frame of mind as the magazine writers and others.

One night in Dennett's Restaurant on Nassau Street, after some discouraging interviews with a number of newspaper writers, he accidently found himself sitting in a chair alongside of a young man—a complete stranger to him—but they exchanged salutations over their apparent common liking for jelly doughnuts and coffee at midnight. Mr. Cogan started talking about the problem which possessed his mind and finding out his restaurant companion was a newspaper writer at that time employed as a special feature writer on the New York Press, under the editorship of Richard Spillane, he made a proposition to him to try his hand at writing motion picture stories.

The writer of this article is very intimately acquainted with that young man and knows that he received the suggestion with a great deal of amusement. But while they were riding uptown together on the Sixth Avenue "L," Mr. Cogan stated that he would be willing to pay fifteen dollars apiece for stories for the screen and these stories need be nothing more than a mere synopsis of a couple of hundred words. Now the newspaper writer was receiving at the time eight dollars a column for his stories and a column averaged about fifteen hundred words. For the first time he felt a little in-

Continued on Page 101

"Bob McKenzie"

THAT COMICAL SCOUNDREL

AND HIS FAMILY IN FRONT OF HIS HOLLYWOOD HOME.

WITH

W. S. CAMPBELL COMEDIES

Harry Depp

MUTUAL
STRAND
COMEDIES

A Lifetime in Pictures

Violet Radcliffe

Age 11 Years

At Present in Stock with
William Fox Productions

Legitimate Experience, 3 years
Pathe, as Baby, 2 years
D. W. Griffith, 2 years
William Fox, 3 years

ELINOR FAIR

William Fox Productions

Personal Representatives
Willis and Inglis
Los Angeles

Walter Long

Recent Release
"The Poppy Girl's Husband"

Played Character of
"Boston Blackie"
with
Wm. S. Hart

Just Finishing with
ZANE GREY
in
"DESERT GOLD"

Open for Engagements
After April 18

Early Film Days

Continued from Page Ninety-nine

terest and parted with Mr. Cogan with a promise that he would call on him at the Biograph studio in the morning.

He went there and Mr. Cogan introduced him to Mr. McCutcheon a middle-aged man of affable manner, who invited him into the studio and tried to explain what was in the minds of all the Biograph people and why they didn't seem to be able to get what they were after.

To the newspaper man it was all a very great mystery as to how any story could be told on the screen anyhow. The medium seemed an impossible one for story telling. The only motion pictures he had ever seen had merely been street scenes and the like of that usually presented as a tag at the end of a vaudeville performance.

Mr. McCutcheon and Mr. Cogan both felt that fully developed short stories could be told, but admitted that they had not been able to do a great deal in that respect and thought that a man accustomed to creating and writing stories could arrive at some solution. The little meeting in the Biograph Studio broke up with nothing accomplished and the newspaper man felt that that was the end of the matter. But a few days later, after Mr. Cogan had read several of the newspaper man's stories in the New York Press, he called on him again and another visit to the Biograph Studio was made, which resulted in showing some of the stories which the Biograph had purchased up to that time. They were all of the more or less episodic variety. However, he debated the matter seriously with himself and the next morning called at the Biograph Studio and presented them with several synopses of stories, all of which were immediately accepted. As a result of this a proposition was made to the newspaper man to ally himself with the Biograph Company, which very shortly after he did.

But about this time Mr McCutcheon was taken seriously ill and compelled to retire from his position as director of the Biograph productions. The various directors which succeeded him on the job in the next few months were unable to see any merit in the newspaper writer's tories and for the most part refused to adopt them. But the Biograph was not making any particular progress in the way that Mr. Marvin had planned, and one day he decided to try out an actor in his company as a director. This gentleman immediately plunged into the stories that Mr. Cogan placed at his disposal and picked out several of the newspaper writer's stories for production.

The one he finally selected was called "The Adventures of Dolly," a simple enough story as we would view such things today, but it had a fully rounded and developed plot and presented opportunity for characterization and human touches. A week after he had taken this story Mr. Cogan, the new director, returned with a new type of picture. The characters were no longer mere shadows — they had been endowed with flesh and blood. For the first time little touches were implanted which breathed the warmth of life into a story.

The new picture created a sensation in the Biograph offices and the new director was immediately placed in charge of productions and the Biograph product began to be in demand.

That actor with whom Mr. Marvin took a chance at the time when his projects seemed in danger of never

Continued on Page 103

Harry La Mont

Phone 59091

Character - Heavy Comedian

Twenty Years Experience in Vaudeville, Dramatic Stock, Musical Comedy and Pictures

APRIL RELEASES as
"Hunch" in "Diana of the Green Van,"
Alma Reubens and as
"Tony" in "The Midnight Alarm"
Bill Parsons

Open for Smokers or Club Engagaments, Evenings

PHILIP DUNHAM

FEATURED COMEDIAN AND DIRECTOR

ARCADE APARTMENTS

HOLLYWOOD - CALIFORNIA

Alfred Hollingsworth

Characters and Heavies

When the assistant asks me, "Are you an actor or a type?"
I haven't time to say—
"I've attempted the following parts."

When the director asks me, "Can you act?" I can reply only, "Some people doubt it, But—
These stars and managers have paid me salary during the last 22 years."

On THE STAGE

Part	Play	Manager
The Sentinel	Cyrano de Bergerac	Richard Mansfield
Mounet Pombia	Zaza	David Belasco
Ursus	Quo Vadis	Whitney and Knowles
Heavies	Herald Square Stock	Mordaunt and Block
Lieut. Parlow	The Girl I Left Behind Me	David Belasco
Jean de Loup	If I Were King	E. H. Sothern
Galba	The Prince of the World	Hal Reid
Col. Bonham	Arizona	Kirk La Shelle
Don John of Austria	In the Palace of the King	The Liebler
Lord Storm	The Christian	The Liebler
Nebraska	The Virginian	Kirke La Shelle
King Cinudius	Hamlet	Robert Mantell
Buckingham	Richard III	Robert Mantell
Barnadas	Richelieu	Robert Mantell
Cassio	Othello	Robert Mantell
Sir Toby Belch	Twelfth Night	Co-star May Stewart
Jacques	As You Like It	Co-star May Stewart
Ingomar	Ingomar	Star
Octavius Caesar	Cleopatra	Melbourne MacDowell
Balthazar	Ben Hur	Klaw and Erlanger
Philip Morton	The Way to the Heart	Julius Steger
Stephen Winthrop	The Fifth Commandment	Julius Steger
The Jeweler	Detective Keene	Daniel Frohman
Duke of Wintersct	Beaucaire	Creston Clarke

ON THE SCREEN

Part	Play	Company	Director
The Colonel	The Indian	Biograph	David Miles
Kansas Joe	The Gambler of the West	Biograph	David Miles
Lead	The Trapper's Daughter	Vitagraph	Commodore Blackton
Lead	The Arctic Night	Vitagraph	Commodore Blackton
Lead	The Prince of Gold	Vitagraph	Commodore Blackton
The King of Wall St.	The Charity Ball	Biograph	Francis Powers
Lead	Regeneration	Vitagraph	Chas. Kent
Athos	The Three Musketeers	Triangle	Chas. Swickard
Joe Iron Horn	The Stampede	Biograph	Chas. Swickard
The Physician	Civilization	Triangle	David Miles
Mulhar Rao	The Beggar of Gawnpore	H. B. Warner	Chas. Swickard
Silk Miller	Hell's Hinges	W. S. Hart	T. H. Ince
The Artist	Purity	American	Rhen Berger
Abdullah	The Road to Love	Morosco	Scott Sidney
Big Bill	The Right Direction	Morosco	E. Mason Hopper
Pizen Ike	As the Sun Went Down	Metro	E. Mason Hopper
The Lawyer	An Heiress for a Day	Triangle	Jack Dillon
The Lawyer	A Sudden Gentleman	Triangle	Thomas Heffron
Julius Treewalker	Pursuit Kitty Polly Ann	Triangle	Chas. Miller
The Lumber Boss	Prisoner of the Place	Warren Kerrigan	Ernest Warde
German Spy	Hounds of Honor	Haworth	W. Worthington
The Major	The Kaiser's Shadow	Ince	Roy Niel
The Priest	Armenian Massacre	Selig	Oscar Apfel
Detective	The Popsy Girls this band	W. S. Hart	Lambert Hilyer
James Dickson	Fair Enough	American	Ed. Sloman
Moses	Helen Keller	Helen Keller	Platt
Aviation Captain	American Ace	Vitagraph	James Young
Prince Cleodinur	Diane of the Green Van	Alma Rubens	Wm. Worsley
Old "J 2" Burbridge	Leave It to Susan	Goldwyn	Wm. Badger
Oliver Kemp	Destiny	Alma Reubens	Henry Kolkens
The Mayor	Picard	Earle Williams	James Young

I am not a type actor—but I can play anything that my physique will permit me to look—and I can make up and look anything from a banker to a broken nosed, one-eyed, hump-backed degenerate.

Western—Military—Banker—Father—Bad Man—Priest—Lawyer—Bum—Indian—anything that requires acting.

Nothing that two hundred pounds and a double chin will permit me to make up for, that I cannot play, whether vicious or good natured—as I have demonstrated during twenty-two years of experience under the best directors.

Maybe I fooled all of them—but it must have taken some acting to do that!

An artist in make-up and an artist in interpretation.
I ride, swim, fence, box, canoe, snow shoe, ski and expert swordsman.

THE "GOD OF SUCCESS" EARLY NEXT FALL

I am now in charge of the Dramatic Department of the California Temple of Arts, 932 South Grand—producing one-act plays.

Big Ed Kennedy

CHARACTERS

KEYSTONE-SENNETT

COMEDIES

1913-1914-1915-1916

FOX CORPORATION

1917-1918

Doing Heavies

UNCLE SAM

1918-1919

Early Film Days

Continued from Page 101

being accomplished was David Wark Griffith.

So great was the success of the newer type of pictures that within three months the demand from theaters out of which the Biograph at the time was barred, became so great for their productions that an arrangement was effected by the Edison combination under which the Biograph was welcomed to the fold, and within less than a year the Biograph was the leading American company—its sales oudistancing its nearest competitor by over one hundred per cent.

Everything that has happened since then in the business is a matter of contemporaneous knowledge to practically everybody in the business. It is largely a story of business combinations, of making the pictures in greater length, of making them more pretentious and of bringing the foremost actors to the screen. But the type of picture has remained in a general way about the same as that established by Mr. Griffith in his first production.

ASSISTANT DIRECTORS' ASSOCIATION

By Harry Burns

The most sensible argument in favor of the A. D. A. to my way of figuring is the fact that the organization was formed by the leading assistant directors, placed before their prospective members a set of rules to which they have to live up to, and which, in substance, means nothing more nor less than "BETTER PICTURES."

The first meeting was held in the form of a little dinner affair in a well-known cafe ,and over the table the club was formed, and the officers that were elected answered to the name of Allen Watt President, Harry Schenck, first vice-president; Rex Hodge, second five-president; Scott Beal, secretary and treasurer; and Arthur Flavin Sergeant-at-arms.

The dream of the assistant directors was at last realized, and soon it started to grow so rapidly that it was decided that it was now in order to rent quarters, in fact club rooms that would serve as a meeting place where the men could congregate and talk matters over, where there would be a research library at their command; where every second Friday in the month they could hold their regular meetings, and afterwards have a show made up of some of the leading entertainers and a small sized banquet. It is now a reality; it's all and all a full fledged organization, and it is growing, and it will eventually work up to the point where they will be as recognized as are the directors of today, for they are more responsible for the production they are working on, than is the director, for they have every detail to look after, while the man who handles the megaphone and shouts his bidding to the artists has only that care, when a member of the assistant directors' association is his right hand bower and assists in the direction of the photoplay in the making.

CHARLEY DUDLEY

Fred Caldwell, Director

CALDWELL COMEDY COMPANY

Producing

One-Reel Rube Comedies

To Be Released Through

Romayne Superfilm Company

Bear Cat Brand

Wm. Horsley Film Laboratories

OFFICIAL LABORATORY FOR

CHRISTIE COMEDIES
MUTUAL STRAND COMEDIES
L. KO. COMEDIES
NATIONAL FILM COR. COMEDIES
FRANCIS FORD PRODUCING CO.
FRED BALSHOFER PROD. CO.
CHAS. A. TAYLOR STUDIOS
BULLS EYE FILM CO.
ROMAYNE SUPER FILM CO.
ASTRA FILM CORPORATION
MRS. DE KAY
ARISTO PRODUCTIONS
WM. OTTS PRODUCTIONS
NEW ART FILM CO.
GLORIA PRODUCTIONS

DEVELOPING AND PRINTING IN ALL ITS BRANCHES.
PROJECTION ROOM FOR RENT DAY OR EVENING.

6060 Sunset Boulevard Phone Hollywood 3693

HOLLYWOOD, CALIFORNIA

A GLOOM CHASER

Glen W. Cavender

Comedy and Character Leads

Personal Supervision
HAMPTON DEL RUTH
Wm. Fox Sunshine Comedies

Past Releases
Sennett-Triangle
Keystone
Paramount-Sennett
COMEDIES

Current Releases
Wm. Fox Sunshine Comedies
Hollywood, California

Passing of Wizard

Continued from Page Twenty-nine

paper have been manufactured to meet the demands of this rapidly growing industry and similarly take the place of the work of the artist. such as tile, brick, marble, hardwood and other imitations, as also landscape and figure panels in mono-tone or photographic colors; the demands have created ingenious inventions along the lines manufacturing scrolls and ornaments. Paint manufacturers have been put to their wits ends to produce colors, varnishes and shellacs that would satisfy the peculiar requirements of climatic conditions and hasty results on which this whimsical business is more or less dependable; costly experiments have resulted in but little success. After all is tried and found wanting, we come back eventually to the old Universal Brown or burnt umber for quick reliable results which, as applied by our old magician, the artist, reproduced photographically such as no other medium has ever done.

A very happy consolation is cherished however, for the few remaining artists in the business, and the business cannot possibly remain without the artist, it is when the carpenter, the plasterer and other artisans have completed the wodden frame covered with wire, burlap and mud, and it stands there like an anaemic patient after a major operation. full of anesthesia and thoughts of the embalmer, that up comes the "Wizard," like Banquo's 'ghost who will, not down', smiles and studies for a moment, then rapidly flourshing a brush filled with paint of uncertain vintage transforms this sickly patient of mud into a life-like smiling temple of Cleopatra, but the Director thinks it lacks sufficient age. Oh! very well, how old—fifty, a hundred? Presto! in twenty minutes a marvelous transformation takes place. What Nature does in a century this "professor of the old world" does in a jiffy.

Expansive grass lawns or the forest primeval have been seen to take root and grow into maturity under the magic manipulation of his touch.

The motion picture studio will never entirely eliminate the service of the scenic artist, the contrary opinion of the Efficiency expert notwithstanding, however.

When France, the heart ot highest art, saw the absolute necessity of disguising her battlements and boats from the penetrating eyes of the enemy, she immediately called for camoufleurs with experience, few at time could conscientiously respond from her own side of the sea. The demand grew greater until it reached us here, resulting rapidly in the volunteering of a small regiment of motion picture scenic artists taking full possession of this unique branch of the service, demonstrating through their vast schooling in picture studios, that as Fakers they were artists and as artists they were Fakers in the true meaning of the word.

They saw service under trying ordeals, and while many of them won medals of highest honor, yet the greatest praise remains to be given as a regimental unit to this original, peculiar body of soldier for the many lives he undoubtedly saved through his keen knowledge of making something appear otherwise than what it really is.

Dorothy Vernon

"Characters That Live"

WHEN THEY LEAVE YOUR NAME OUT

—See

Woodside & Shellaby

(Ask somebody who knows us for the phone number)

Recent Successes:

President Wilson
The Big Four
Doug Fairbanks (when he needed a press agent)
Sheriff John C. Cline
An even hundred movie actors and actresses
and

HORACE W. KARR

in

GRAFT

Charles Hill Mailes

Claire McDowell (Mailes)

Hollywood

RALPH - VERA

LEWIS

6267 Yucca Avenue Phone 577392

HOLLYWOOD, CAL.

CURLEY EAGLES

THE ACME OF HORSES THAT ARE SURE FIRE WORKERS.
MY AIM IS TO PLEASE---
ASK ANY STUDIO ABOUT MY STOCK

HOME: Wilshire 5759
STABLE: Wilshire 6189

Pictures in China

Continned from Page Thirty-four

The honesty and industry of Chinese merchants has been universally recognized by America as marked characteristics of the Chinese race; while the efficiency and ingenuity of American business men and motion picture producers have been hailed by the Chinese as a model in the industrial and commercial field. This mutual respect and good will should lead to an expansion of business relationships between the two greatest potential countries on each side of the Pacific.

China and America are each other's best market. Chinese industry for motion pictures is bound to be developed, sooner or later. The better class of Chinese people are only too anxious to see pictures of the real Chinese life, something that will put their country in a different light than it has heretofore been seen. Practically every production that has been staged or screened, has shown them in a different light. Nine out of ten productions produced in the United States, the directors or scenario writers wanted to add a touch of the atmosphere of the Chinese life. (Tong war, opium-smoking and gambling are the common examples they introduced).

Get the honest information from hundreds of tourists and thousands of American missionaries who have traveled in all the Empire of China. Ask them if they ever heard of a tong war in China. There is no such a thing, I dare say! Not even the Chinese residing now in the four corners of the sphere ever heard or attempted to do such a thing.

To produce a Chinese play correctly is not an easy task. One must understand the Northern and Southern part of the country before he can put out a production suitable for the entire Chinese community. The costume and ways of the Northern and Southern part of China are entirely different. All the Chinese residents in Los Angeles are from the Southern part of China (Canton).

Such productions as "The Forbidden City," by Select; "Broken Blossoms," by D. W. Griffith; "The Freedom of the East," by Betzwood Feature Co.; and "The Pagan Gods," by Jesse D. Hampton, to be released shortly, are welcomed by the better class of the Chinese.

During the past years the American public as well as the people of other countries, have grown tired of the inferior melodramas and thunder photoplays that are so vividly advertised in front of the many motion pocture theatres today. The public of movie auditoriums demand something new and novel that they are continually crying for.

The psychological time to launch a few good clean Chinese-American productions suitable for Chinees and American film market is undoubtedly—NOW.

First: There are 400.000.000 population in China who are looking about the world for new nations to trade with them, and the film industry is just beginning to grow there.

Second: In all Europe, now as well after the peace terms are signed, these great nations will be intensely interested in anything pertaining to Chinese. The "gunpowder" which they are defending their doors from the gigantic struggle, was invented by the Chinese.

Third: Every society people in all the world will be interested to see the Chinese costuming.

Fourth: Correct Chinese productions are decided novelties. Search the records for film successes, and it

Continued on Page 115

PIETRO SOSSO

CHARACTERS AND HEAVIES

Mexico Mullins in The Spoilers	Colin Campbell	Selig
Amos Knight in Giving Becky a Chance	Howard Estabrook	Morosco
Batouch the Arabian in The Garden of Allah	Colin Campbell	Selig
Old Timer in Breezy Times	Lorimer Johnson	Horsley
Mr. Marcelline in Marcelline Millions	Donald Crisp	Selig
Pierre Le Touche in Beware of Strangers	Colin Campbell	Morosco

As Shakespeare says: So, So, is good, he is very good, he is excellent good, yet he is not good, he is but SO (S) SO.

TOM BATES

CHARACTER ACTOR

Experience From the Time of the Ark

LATEST PICTURES

Pete Googan	The Little Adventuress
Crying Bill	The Gypsy
Tom Danlan	Pauline Frederick
Chilowee Bill	Frank Keenan
Peace of Roaring River	Mitchell Lewis
The Game	Vivian Martin
The Children of Banishment	Gladys Brockwell

Senator Ham Lewis of pink whisker fame has nothing on me. Mine, lavender, worked in above pictures.

Address: Astoria Hotel **Broadway 3094**

S. E. (AL) JENNINGS

with

WM. S. HART

Finishing Second Picture

Hollywood 388 62310

JACK COOPER

Fox Sunshine Comedies

Supervision

Hampton Del Ruth

1916-1917-1918

Sennett.....Artcraft

Roy Del Ruth

THE MOVIES IN JAPAN

By YUKIO AOYAMA

It is said Japan is "A Flowery Kingdom," or "Picturesque Land." The beautiful cherry blossoms, plums, lotus, lilies, wistarias, grandifloras, roses, sweetflags, and chrysanthemums, bloom one after another throughout the year. To add to these beautiful flowers, the little "Geisha girls" apparelled in richly colored kimonos, like fairies, come and go on "rickshaws" in about the garden.

YUKIO AOYAMA

Yoshino valley is noted for cherry blossoms, not only the valley, but the hills, fields and even the roadsides are covered with them. So vast is the area matted by these beautiful blossoms, that the villagers called it "The Cherry Cloud."

Kiyoto and Nara, the two ancient capital cities of Japan, contain relics of the past, such as Daibutsu (the great bronze Buddha), the old Imperial palace, Chioin and Shinto shrines. These make great back ground for a motion picture.

With the introduction of modern things from America and Europe, these wonderful landscapes are being gradually destroyed. The old temples and shrines are remolded with modern architecture. The beautiful cherry trees are removed to make place for the structure of modern stores and factories. While rickshaws are replaced by automobiles. It is said that sixty per cent of the populations of Tokio and Yokohama wear European clothes instead of the graceful kimonos.

Picture Companies in Japan

There are eighteen motion picture companies in Japan. Nihon Katsuda Kaisha or "Nikkatsu" (Japan Motion Picture Corporation), with the capital of two million and a half yen ($1,250,000) is the biggest producing company. It has two studios in Tokio and Kiyoto. The next to this, is Tennenshoku Katsudo, Kaisha or "Tenkatsu" (Kinema color motion Picture Corporation) with the capital of one half a million yen ($250,000) are two of the biggest companies in Japan ,and the names of others are as follows:

"Nikkatsu" Motion Picture Corp.
"Tenkatsu" Motion Pictur eCorp.
Kobayashi Company.
M. Kashii Company.
Nihon Film Company.
Komatsu Company.
Tokio Cinema Co.
Tokio Motion Picture Co.
Hirao Company.
Tokio Film Company.
Sunrise Film Producing Co.
Kin Rin Kwan Studio.
International Film Co.
Sugimoto Company.
Suzuki Company.
Nai Gai Film Co.
Fuji Film Company.
Universal Company of America.

Japan-Made Pictures

Among these eighteen companies, Nikkatsu and Tenkatsu have two studios for producing purposes. Seven of them are producers, also importers and last of all are importers of foreign-made pictures.

The home producers turn out about one hundred and twenty reels a month.

Continued on Page 111

VICTOR POTEL

With Essanay Film Mfg. Co. Western Stock Co. from July 20, 1910, to Sept. 1, 1915, during which time created the character of "Slippery Slim" in the "Snakeville" comedies, also the Sheriff in "The Sheriff of Cochise," the old bookkeeper in "The Good for Nothing," etc. Featured with Universal Film Co. in light comedies in 1915 and 1916. Mack Sennett Keystone for six months, featured in "His Last Scent." Featured with Tom Mix in "Hearts and Saddles," Wm. Fox comedy. Featured in Henry Lehrmann Sunshine Comedies season of 1917. Played "Sam" the Sheriff in "Captain Kidd, Jr.," with Mary Pickford.

Coming releases: "Slim" in "The Outcasts of Poker Flat," with Harry Carey.

"Gilbert," juvenile lead in "The Amateur Adventuress," with Emmy Whelen, Metro Film Co.

At present playing "Beanpole," an Englishman, in Hale Hamilton's current production with Metro Film Co.

Phone Holly 2884

JAY BELASCO

MAKING
CHRISTIE COMEDIES

CALVERT CARTER

Character Man

Phone
Hollywood 1559

CALVERT CARTER

as

POKE DRURY

in

" SIX FEET FOUR"

American Film Company
Phone Hollywood 1559

The Movies in Japan

Continued from Page 109

The pictures made in Japan are not up to the American standard. The companies there turn out a four-reel picture in four days with expenditure of between 2500 to 7000 yen ($1250 to $3500).

Theatres

Japan with an area about equal to the state of California, has four hundred theatres, which means they only make five to six copies for domestic use. There is one company, the Sunrise, organized last year in Yokohama, which made comedies for the American market. Four kinds of pictures are produced there, namely: Classic, modern Japanese and European dramas, and also comedies. Dramas are made mostly for Japanese audiences, while comedies, educational and weekly events are for exportation.

Films Imported from America

Many of the American pictures imported to Japan are popular, especially the Serials. Such pictures as "Joan the Woman" (Artcraft), "Civilization" (Ince), "Intolerance" (Griffith), "Neptune's Daughter" (Universal), and "The Spoilers" (Selig), made a great hit in Japan. People paid admissions ranging from 50 sen (25c) to four yen and fifty sen ($2.50) to see them.

Sixty per cent of Occidental, forty per cent of Japan-made pictures, are shown in Japan every day, 45 per cent made in America are imported. Among 45 per cent of American-made pictures Universal distributes its 30 per cent, because the company has its branch office there; others are Paramount, Vitagraph, Triangle, Metro, Ince, Goldwin, Essanay, Paralta, Selig, Mutual, Artcraft, Metro, Select, Fox, Pathe, etc. The most popular American actors in Japan are: Charlie Chaplin, Grace Cunard, Carmel Myers, Ella Hall, Eddy Polo, Francis Ford, Fatty Arbuckle, Ham, Henry Walthall, Clara Kimball Young, Jack Mulhall, Marie Walcamp, Marin Sais, Pearl White, Bessie Barriscale, Wm. S. Hart, Doug Fairbanks, Monroe Salisbury, Ruth Clifford, Ruth Roland, Mary MacLaren, Juanita Hansen, and many other Universal players.

Exhibitors in Japan

Nikkatsu and Tenkatsu are the biggest producers as well as distributors. The former has 202 theatres in connection, while the latter has more than a hundred. It is very difficult for independent companies to compete with them. Therefore most American companies sell their pictures outright.

History of Motion Picture in Japan

The first film exhibited in Japan was "The Coronation of the Russian Emperor" in February, 1897, and in April of the same year Edison's Vitascope was shown at the Kinki Kwan Theatre, and "Joan de Arc" from France was thrown on the screen through the lens of the Kinematograph machine of the Mutual Company of France at the Kairiyo Theatre in Tokyo.

In 1899, Hiromeya produced "The Dancing of the Geisha Girls" and "The Monuji Gari," an old-time drama, with the two best actors in Japan, Danjuro and Kikugoro. It was the first exhibition of Japan-made pictures with Japanese players by a Japanese producer. In 1908, Yoshizawa Studio erected in Tokyo for the purpose of making Japancse drama for their audiences.

Eight years ago, Nikkatsu built two glass and steel studios. After four years of existence Tenkatsu built two modern studios. They also imported many of American, Italian, English, French and Russian pictures. They learned much from imported pictures and now they are producing pictures with the purpose of sending Japan-made pictures to American and European markets.

MILDRED REARDON

Ingenue

Fox Sunshine Comedies

Hollywood, California

MRS. VIN MOORE

Edith Maida Lessing

EDITH MAIDA LESSING, well-known song writer, famous for such songs as "O You Circus Day," "Don't Forget Tomorrow Night," "My Dream Man," written with Jimmy Monaco, was for many years associated with The Music Publisher, Will Rossiter, as writer of his vaudeville acts.

Among her other songs are "Just as the Ship Went Down," "Tuberoses," "Beautiful Passion Flower," "Goin' to the County Fair," "Alligator Slide," "Jitney Bus," etc.

Miss Lessing, since entering the Pictures, has played such parts as Countess Cassanova, Clairvoyant in "His Majesty, Bunker Bean," La Serena in the "Ghost Flower," Landlady in "The Brass Bullet," Gypsy Meg in "The Lost Express," etc.

Miss Lessing possesses a most pleasing personality, and her artistic character studies are so true that they reveal the very spirit of the one whom she seeks to portray.

Call Miss Lessing at Hotel Lee, 822 West Sixth St. Pico 1007.

VICTOR HEERMAN

Directing

FOX SUNSHINE COMEDIES

HOLLYWOOD, CALIFORNIA

GUY EAKINS

DIRECTING

W. S. VAN DYKE

Author---Director

WHEN THE EVENT
IS GOOD
LET US KNOW

Pathe's News

R. M. CONNELL
Staff Cameraman

WALTER PRICE
Second Cameraman

732 SOUTH OLIVE ST.

Pico 3355

REQUIREMENTS OF SCENARIO WRITER

By Will M. Ritchey

When you see an advertisement that says no skill or ability is required to write photoplays, BEWARE! Of course anyone can write scenarios, but if they ever expect to sell them, they must possess ability. If one doesn't possess the ability, all the instructions in the world will be of no use whatsoever. A person either can or cannot write film plays that will sell, and it's up to the person to find out if they are qualified for the work.

Wonderful descriptive powers and the ability to use eloquent English, are not required in the photoplay author. He, or she, must, however, have a vivid imagination, yet a plausible one; be able to weigh a situation to determine its worth to the story; to make their characters human so as to keep the audience interested in them, and learn how to keep up a good suspense to their story working up to the climax. Combined with this, the author must be willing to buckle down to real hard work and study of photoplay construction.

The best way to study the photoplay is on the screen itself. There is no better way to learn than this, for one can see how situations are led up to, the incidental business worked in, and see how the suspense is carried out, and the way the characters are played to make the audience interested in them. The fiction writer builds his story up with words, but the scenario writer must get the same thing over with action. A film play shown on a screen is by far the best scenario form for the aspiring author, because it works it all out for him right before his very eyes.

The scenario writer today must possess originality above everything. The fiction writer can disguise an old plot, and make it seem different to the reader, but the screen sees through everything, and a relic from the past, although the situations may be worked out differently, is easily detected when flashed on the screen. That is what the film companies employ scenario editors for; to look for new plots and stories, in the vast number of manuscripts they receive, that have good photoplay possibilities, and assort them from the re-hashed stories worked over.

Photoplay writing must be taken seriously. A person can't simply sit down when he feels in the mood and dash off a money getting story. In the old days when stories were scarce most anything that resembled a story was acceptable, but those days are past. The story is considered THE THING today, and the author must deliver the goods. Producers have no limit to the price they pay for acceptable stories, paying according to their value.

Things will keep suggesting themselves to you whereby you can build your story up, and you will no doubt see how you can improve it by working it out differently, as you continue to go over it. Even on the second reading of it you will more than likely see many ways in which your manuscript can be improved upon. If you don't, put the story away until you do.

If you haven't any talent for using your imagination in the writing of original stories, don't decide that you will become a photoplay author simply because you have read an advertisement saying that big money is being paid for scenarios and that no experience or skill is needed to write them. Both of these are required to make a successful scenario writer. The former quality may be acquired through study and hard work, but the latter must be yours to start with.

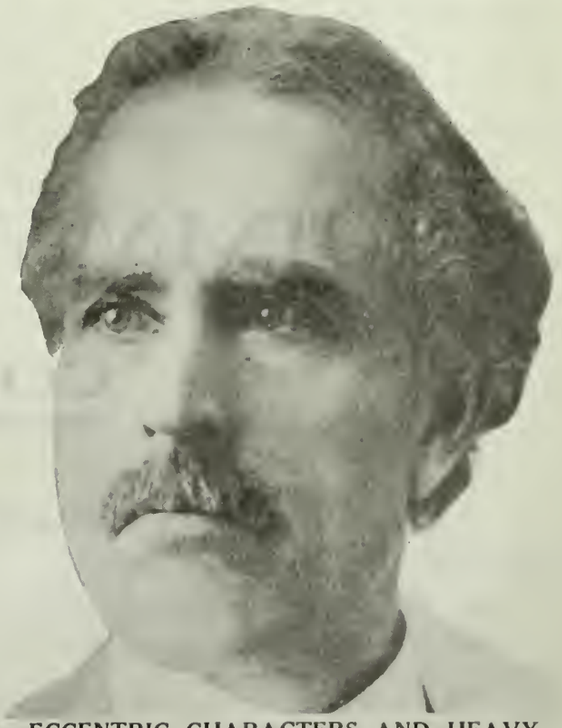
Beatrice Lovejoy

Ingenue

W. S. CAMPBELL COMEDIES

UNIVERSAL CO.

NELSON McDOWELL



ECCENTRIC CHARACTERS AND HEAVY

RECENT RELEASES

Played—	Picture—	Company—
Sheriff	"Home Trail"	Vitagraph
Smithers	"A Diplomatic Mission"	Vitagraph
Tennessee	"The Silver North"	Mitchell Lewis

Louise Fazenda

SENNETT-PARAMOUNT COMEDIES

JIMMY AUBREY

COMEDIAN

VITAGRAPH BIG V COMEDIES

Louis H.
KING

CHARACTERS

Holly 3990 - 53542

Pictures in China

Continued from Page 107

will be found that in almost every case it has been a novelty.

There are no producing companies in China at the present time. A company called "CHINA MOTION PICTURE CO., organized in Detroit, Mich., is at present buying American pictures for the Chinese market. In the very near future they intend to go to China and build a studio in Canton to produce regular Chinese plays for Chinese people and also Chinese-American features. The officers of the company are Americans and most of the investors are Chinese merchants throughout the States.

The following are the comparative wages for stage help in the United States and in China:

	—Per day—	
	U. S.	China.
Carpenters	$5.25	$ .30
Prop. men	3.50	.20
Painters	5.00	.20
Sc. artist	10.00	1.00
Electrician	8.00	.50
Extra actors for atmosphere	5.00	.10
Operators in M. P. theatres	4.50	.30
Ordinary laborers	3.50	.10

Dramatist Scenarist

Continued from Page Thirty-one

heeding a bit of schooling in his viewing of the innumerable productions in his locality strict attention should be paid to this human effect upon the art of the cinema. Actors should get due credit for their artistic work along these lines. With this duly considered the art will come into higner realms of inspiration than heretofore reached by any art or science within the scope of man.

That the subject of scenario playwriting is receiving a serious thought is well brought out in the fact that Columbia University has a cinema composers club. Other universities will fall in line and there will not be much wasted time before the rarer strata of the literary world will realize that fame is waiting for the unheard of masters of the photo drama.

THE VICTORY LOAN

The Fifth Liberty Loan in Los Angeles closed with the industries represented in the following order: Oil producers, the largest industry in Southern California, $2,738,550; ship building, $990,550; motion picture, $931,400; real estate, $915,450; life insurance, $904,950.

Two-thirds of the Los Angeles quota of the loan was secured through the subcommittees of the various industrial organizations.

According to a statement issued by Director James S. Riley, the total amounts subscribed through the various industrial organizations amounted to $20,100,200.

The motion picture totals represent the studio people employed within the city limits of Los Angeles.

HOME TOWN STUFF

When Chicago heard tnat Adda Gleason was coming "back home" a theatrical manager, after learning that she would be at leisure there, wired her a nicc proposition to go to work in a theatre at the head of a cast in a new play. She says the offcr may be accepted.

Alice Davenport

Character
Comedienne

LEN POWERS

CAMERAMAN

PAST RECORD:
Fox Comedies Sennett-Keystone
Douglas Fairbanks
Now with Fox Sunshine Co.
J. G. Blystone Co.

EUNICE VIN MOORE
Characters—Heavies

Luella Butterfield—Captain Kidd, Jr.
Julia Meggison—Cruise of the Make-Believes
Mrs. McMasters—A Strange Woman
Aunt Rose—Carolyn of the Corners

Hollywood 1675

CHARLES J. PARROTT

Director of

BULLS EYE

Regular Comedies

GILBERT W. PRATT

DIRECTOR

Vitagraph Comedies

Featuring Montgomery and Rock

GEO. MILO

Class

Pico 3288
Home 63396

Books on Motion Pictures

The following books on Motion Pictures are on file at the Los Angeles Public Library:

Motion Picture Acting—F. M. Scheuing, author.

Motion Picture Education—E. A. Deuch, author; The Standard Publishing Co., 1917.

Motion Picture Electricity—J. H. Hallberg, author; The Moving Picture World, 1914.

Motion Picture, Its Making and Its Theatre—D. S. Hulfish, author; American School of Correspondence, 1913.

Motion Picture Making and Exhibiting—J. B. Rathbun, author; Chas. C. Thompson Co., 1914.

Motion Picture Corporation—H. C. Horstman, author; F. J. Drake Co., 1914.

Cyclopedia of Motion Picture Work—D. S. Hulfish, author; Chicago American Technical Society, 1911.

"Who's Who in the Film World"—Edited by Fred C. Justice and Tom R. Smith, Los Angeles, 1915.

The American Motion Picture Directory — American Motion Picture Directory Co., Chicago, 1914-15.

Photography of Moving Objects—Adolphe Abrahams, author; E. P. Dutton & Co., 1911.

Motion Pictures—David S. Hulfish, author; Chicago American Technical Society, 1911.

Art of the Photoplay—E. H. Hall, author; Veritas Publishing Co., New York, 1913.

Photoplay Scenarios—E. H. Ball, author; Hearst's International Library Co.

Art of Photoplay Writing—E, F, Barker, author; Colossus Publishing Co., St. Louis, 1917.

How to Write for Moving Pictures—Marguerite Bertsch, author; Geo. H. Dorna, Publishers, 1917.

How to Write Photoplays—C. J. Caine, author; David McKay, Philadelphia, Publishers.

The Art of Photoplay Writing—Catherine Carr, author; Hannis Jordan Co., 1914.

How Motion Pictures are Made—Homer Croy, author; Harper & Bros., 1918.

Advertising by Motion Pictures—Ernest A. Deuch, author; Standard Publishing Co., 1916.

Making the Movies—Ernest A. Deuch, author; Standard Publishing Co., 1915.

Playwright for the Cinema—Ernest A. Deuch, author; Standard Publishing Co., 1917.

Photoplay Making—H. T. Dinnick, author; The Editor Co., Ridgewood, N. J., 1915.

The Cinematography and Natural Science—Leonard Donaldson, author; Ganes. London, Ltd., 1912.

The Art of Photoplay Making—Victor Oscar Freeburg, author; The Macmillan Co., 1918.

A Camera Actress in the Wilds of Togoland—Miss M. Gehrts, author; Seeley, Service & Co., Ltd., 1915.

The Stage in the 20th Century—Robert Grau, author; Broadway Publishing Co., 1912.

Theatre of Science—Robert Grau, author; Broadway Publishing Co., 1914.

Motion Picture Electricity—J. H. Hallberg; Moving Picture World. 1914.

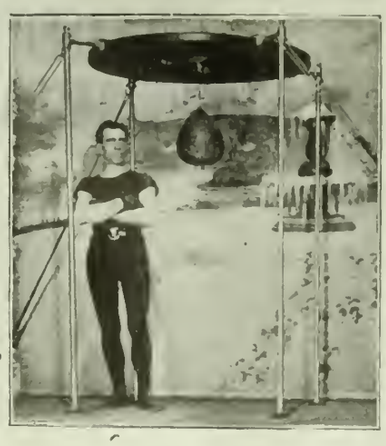
The Photodrama—Wm. Morgan Hannon, author; The Ruskin Press, 1915.

How to Run a Picture Theatre—E. T. Heron & Co., Publishers, 1914.

Gus Hill's National Theatrical Directory—G. Will, author; R. 792,02:2.

Motion Picture Operation—H. C.

Continued on Page 122



George H. ALLEN

The Man Behind the Punch
Does the Work

Open for Clubs, Theatres, Studios, etc.

Mrs. Dudley's Boy
CHARLIE

Wm. Fox Sunshine Comedies

Wm. Beaudine

Directing

CHRISTIE COMEDIES

FRANCE

RELEASED FROM THE ARMY TO BE RELEASED ON THE SCREEN

ENGLAND

Hello---

HANK MANN

L. A.

N. Y.

WHAT I HAVE LEARNED OF SCENARIOS

The following story, written at the request of Camera, will give a very fair idea of the practical education in scenario writing now being given by the University of California. Miss Parkinson, the author of the story, has, as she states, never tried to sell a scenario. She will undoubtedly be among those present, open for a position as continuity expert after she has completed her collegiate course, and has had some experience in actual studio methods.

This article has been requested in order to show both to the people now employed in these branches and to the balance of the population hoping sometime to be employed in the same branches, just what experience of practical value is gained through a collegiate course in scenario and continuity construction.

It might be added that the University of California course is given by M. M. Stearns, a rather well known short story writer, whose articles appear under the pen name of John Amid, and who in addition to his work as an instructor is also holding down a position as scenario reader and continuity writer for a well known producer.

I have never sold a scenario—I have never tried to do so. This winter I have spent in studying the essentials of screen writing under one whom I consider the best instructor available anywhere. What I have been taught, this year, about scenarios and scenario building may be placed, according to my own classification, into four groups.

The first of these concerns the great difference existing between the material used and its presentation, in writing for the magazines and in writing for the screen. The second concerns the continuity writer and the part he plays in the construction of the finished motion picture. The third may be termed the essentials of a good photo drama, and the fourth, the way in which I have been taught one should go about building a scenario.

Contrary to my expectations, I have found—not a condition of absolute destitution on the part of the producers, such as I had been led to suppose existed because of the shortage in available material for the screen. On the contrary, I have learned that there are right here in Los Angeles, a great many more trained continuity writers than there are such positions to be filled. Also I have learned that there are hundreds of manuscripts returned every day from the various studios, and that the quantity at least, would not indicate any such shortage. I have found out, however, that there is really a great opportunity for the amateur writer, in this line. The field is new because the industry is new. Here the young author has a chance to grow with the industry. The competition is great, but it is not necessarily the competition with the tried and successful writers, with their years of experience back of hem, as is usually the case in writing for the magazines. If one has the knowledge of the things required for a successful scenario, and the ability to present them so as to "put them over", there is an abundant chance of his succeeding in the game.

In the magazine story the presentation is everything; in the screen story the idea—the freshness of it—the originality—is everything. In the story for the screen the material required is of a much greater quantity than for the magazine. Where one situation, one incident, will furnish the ground work for successful magazine material, one incident can furnish only a nucleus, and a very small nucleus at that, for a successful photoplay. Around this nucleus must be constructed, for the screen, a story, which to tell it in magazine form, would require more space than is given to the ordinary novel. And the story for the screen must be told in the space usually given to a stort story of one or two incidents.

The part the continuity writer plays in producing a motion picture is very different from that played by the author in producing a magazine story. In the magazine, the story is published exactly as it is written; it is in truth, the product of its author. His stamp of workmanship runs all through the piece, and they are his ideas, his characterizations, his own interpretations that are everywhere evident in the story. On the other hand, the screen story in its final version, is the product—not of one, original author, but of a group of people all working together—each in his own department—on the same picture. The short story writer controls his product and its final presentation, while the continuity writer is merely a part of the great machine that turns out the finished picture. As for the original author of the script—he will do well if he can recognize his own story when it finally appears on the screen.

The continuity writer works from the original script turned in and accepted at the studio. It is his duty to present this story in terms of screen production, and he must reconstruct the original story according to the ideas of not only one man, but of the whole group interested. He must work together with the scenario editor, the director, the star, the studio manager, and sometimes the owner of the studio himself. When all of these have passed judgment on the story, when each has had his chance to offer suggestions for its betterment, the continuity writer must take the story and reshape it, trying to embody the ideas of each of these different people into another, and often quite different story. Even when this is accomplished and the story is ready to be screened, there are others who come in for their share of responsibility, their share of suggestions and changes. Among these are the location men, the architects, the electricians, the camera men, the developing men and the cutters. So the continuity writer assists in turning out—not a final product of inspiration, but of manufacture, for the motion picture is truly a manufactured product.

The writing for the screen falls naturally into two groups, the originals and the continuities. The term Scenario is often used to apply to the original script turned in at the studio, to distinguish it from the continuity—or working script from which the screen version is made.

As to the essentials of a good scenario, they are many and varied. In the original script, if it is to be "put over," there must be something so vivid, so striking, so different, that it will carry its impression of worth all through the long line of critics who must pass on it. This note of individuality may be struck in any one of many different ways. In any story there are three fundamentals of construction, the plot, the characters and the setting. In any one or in all of these there may he some one thing that will so stand out as to make the desired impression. If so, the story has a very fair chance of success.

For many years, in fact since the motion picture industry began, there has been a great over emphasis on one of these three, the plot. That which happens to our characters has long been of more importance in screen writing, than the characters themselves. Any writer recognises the very real difficulty of producing anything that resembles a new plot. Many will tell us that such a thing is impossible, that the basic plot ground has been covered again and again and that we simply have to follow the conventional lines laid down for us. I have been taught that the one way to obtain a new plot is through our characters. We must characterize them so as to make them absolutely human but at the same time different from any other characters that ever existed. They must have their own individuality, but must be made to act under all conditions, as if they were real flesh and blood. We must avoid extremes, always distinguishing our characters by the little fine points of characterization, little significant details that make them stand out and above other characters of a like sort. We must always steer away from the commonplace, but not to such an extent that our characters cannot be portrayed by the actors of the screen. Always they must have the love or hatred of our audience, never merely be neutral. If we can do this, we will find that we have a brand new plot, made new through our characterization.

There has been no one point so impressed upon mo as the necessity for producing characters that will stand these tests. I have been given at different times the task of creating a character, with no plot nor setting as a back ground, merely a character around which an interesting story could be written, the idea being that if my character is interesting enough, anything he or she might do will form a story that will be sufficiently interesting in itself. If we can construct a character that is real enough, that is convincing enough to enlist the sympathies of our audience, if we know this character well enough to feel reasonably certain of the way in which he will react under my condition, wo have a story practically built. We can put him in the middle of the Sahara desert or the Pacific ocean and be sure that his actions will produce an interesting story.

Also with our characters for the screen, we must always remember that these characteristics which are to individualize them must be shown through action. We must not allow the sub-titles to tell them for us, we must show them—through action. And a character, or anything else in a motion picture original, which the author hopes to see finally produced in the screen version, must be strong enough literally to knock the persons dealing with it in the face, with the fact of its worth. To carry through the long list of those concerned the idea or incident must be very impressive indeed, and also very firmly established in the original script.

In the story part—the plot of our scenario—the most important thing to consider is the element of drama for this must be present always, in any story. A good definition once given me for screen drama is this, "human action suitable for the screen." Always—it concerns human action—human interest. In producing this very necessary element there are a number of things to consider. One of these is a thing that may be termed heart interest—the feeling of interest and sympathy for the characters involved. Another in the element of suspense— the danger to the lives or happiness of our characters. When the suspense ends, the story ends. Anything that adds to the suspense of our story should be introduced as early as possible into our story, and anything that detracts from the suspense should be left out as long as possible. We must never do away with one thread of suspense in our story, until we have another well started to take its place.

There must also be present in our story the element of mystery—or ignorance, ignorance of one character concerning another, or the ignorance on the part of the audience.

And there must also be contrast—to make the impression more vivid. A richly dressed woman, in wealthy surroundings might arouse a certain amount of interest when thrown on the screen, but a much greater interest could be aroused hy placing a richly dressed, young girl in the poorest of surroundings. Immediately we have contrast and a certain amount of suspense aroused from it.

These four, with the characterization in our story, go to make up the element of drama, and all of these must be woven into a successful screen play in order to "carry the illusion"—to make up the convincingness of our story.

As to the building of the story itself, the plan taught me is this. I first write an original synopsis so that I may have in writing, all the material that I have gathered so far. After I have written my first synopsis, I often write two or three other, short synopsis of not more than a page in length, using in each, the same characters that I have used in the original story, and in the same relation to each other, but using a different plot construction for each. My idea is to find the best possible combination of incidents, for the characters and setting which I have chosen. From these synopsis I then construct another, embodying as best I can, the strongest points of each. This is merely a method for increasing my material before I begin building my final story.

After this, I block off my story into approximately fifty incidents, an incident being the action that takes place in any one locality at any one time. This is sometimes called the skeleton continuity. If there is not enough material for these fifty incidents, I may be reasonably sure that there is not enough action in my story for a five reel picture. In a five reel picture there should be at least three

Continued on Page 125

J. G. BLYSTONE

Directing

Fox Sunshine Comedies

Noel R. Smith

DIRECTOR

VITAGRAPH

Supervision Hampton Del Ruth

HOLLYWOOD, CALIFORNIA

HOW THEY WILL RECREATE

BY FLORENCE PORTER PARKS

Society has emerged from under the war cloud, and a reaction registers itself with a gala note. During the war every moment which was free from the pressure of picture production was devoted to war work, for as everybody knows, the picture people were indefatigable war workers, and to them belongs much of the credit for the successful public demonstration of liberal giving. And it will be recalled that rarely was a benefit planned which did not include the personal appearance of picture people to guarantee a large gathering. The war work done by them, and their generous buying of Bonds, and their selling of Bonds did much toward putting each drive over the top in the city of Los Angeles where lies the Motion Picture Colony of the West.

But now the war is over—the days are warming—and the people in the Colony are making plans for the day when Old Sol will gaze directly and penetratingly down upon the glass roofs of the studios.

And in no place in the world, as in sunny California does the wanderlust call so loudly. There is the sea with its cooling surf bathing and water sports; the mountains close by with their "smelly" pines as tall as a ten-story building, and as straight as a pencil; bubbling springs as cold as the snows that cap the peaks; and the open road shimmering far ahead like a silver ribbon, luring the motorist to points of interest and scenic beauty.

Geraldine Farrar and Lou-Tellegen, who arrived in Los Angeles the twenty-fourth of May, will occupy a spacious mansion on North Van Ness avenue throughout their stay in California, motoring daily to the Goldwyn Studios and perhaps enjoying the country in the same manner on Sundays. They will not live nearer the sea, nor is it likely that they will spend a week-end under another roof.

Pauline Frederick, on the other hand, will probably change her residence. Her activities at the Goldwyn Studio are no less amitious than those of Miss Farrar but her home is less permanent. At present she is occupying a charming bungalow in Beverly Hills, not far from the studio. She is so completely enamored of California that she contemplates buying a larger home. As soon as certain details are decided she will doubtless become a land owner.

With Mabel Normand it is slightly different. She lives in an apartment rather nearer the center of Los Angeles than some of the other stars and while she describes it as "just a little apartment" it is more than that. It is a charming little nest, really, with a rose-covered pergola, an abundance of flowers on all sides and every comfort and convenience. Being near the city, of course, Miss Normand finds frequent change by spending her week-ends at Riverside, Coronado, Santa Monica and elsewhere. During the winter she sought quiet at Mt. Lowe on several occasions.

Madge Kennedy resides in an especially attractive house in Victoria Drive, a district lying between the Goldwyn Studios and Los Angeles, enabling her to drive to either destination as the occasion demands. Surrounded by spacious lawns, a summer house, a lily pond, a delightful Japanese garden and a wistaria-hung pergola, there is no reason why she should change her place of abode. It was ideal when she came in December; it remains a perfect place to live in summer time.

Two homes are necessary for Tom Moore. One is a bungalow in Hollywood; the other is a cottage by the sea at Venice. Being the only Goldwyn star with a juvenile charge to consider, naturally he wants to do everything to make her happy. She is Alice, his four-year-old daughter, who loves equally to play in the sand at the beach and to frolic with the children of her father's friends in Hollywood. The child is capricious however, like her Irish ancestors, so is certain to demand the water when she isn't near it or the social activities of the suburban city when she's far away from them. It is because of this whim and the advantages to be found in both places, that Tom Moore maintains twin domiciles.

Will Rogers may face the same problem when he arrives shortly in California. The gum-chewing wit of the Ziegfeld "Follies" has three youngsters. All will accompany their unique father and as he has given up the stage to deveote himself entirely to Goldwyn Pictures their stay is apt to be a long one. Two homes have been chosen, one not far from the city, the other facing the Pacific, awaiting his final word. No doubt the verdict will come from the little Rogerses.

Katherine MacDonald, who is now producing her own pictures, has taken a place at Santa Barbara for the summer months. Later in the summer Miss MacDonald, her mother, and Mary MacLaren her sister, are planning to join a party of friends for a brief stay at Lake Tahoe.

Sessue Hayakawa and his dainty wife, Tsuru Aoki, intend taking a cottage at Santa Monica, where they will spend the week-ends.

Director King Vidor and his star-wife Florence Vidor will take short trips between pictures to Catalina Island, Forest Home and Pine Crest.

Bill Hart's contract expires the middle of July, and while he is not much of a man to rest, he may take a short run to one of the numerous resorts near by, before beginning work under his new contract. Mr. Hart will work in pictures for another year before retiring.

Ruth Roland, who has recently built a nine-room home in the Wilshire district, including a sleeping porch and fernery, hopes to keep cool and "comfy" in her new home. She says that if her plans materialize she will be far too busy to vacation this year.

May Allison is not to take a rest this summer. She starts work at once on Special Productions, which include popular books and successful plays, and in order to have them out by fall she has forfeited her vacation.

Mr. and Mrs. William Desmond who were married the twenty-second of March, hope to spend a few weeks between pictures at the Riverside Mission Inn, where they spent their honeymoon. Mrs. Desmond before her marriage was Mary McIvor. She will play opposite Bill Parsons when he returns from New York.

Douglas Fairbanks will spend the spare time he has in the San Paloma Mountains, with his cameraman, Victor Flemming, with whom he roughs it every summer. They will take pack horses after motoring to a certain point, and trail it into the unfrequented parts of the mountains, for deer.

Mr. and Mrs. Frank Keenan, 1437 Laurel avenue, Hollywood, have gone to Catalina Island, where they will fish and golf for the next 10 days. Afterward they will go to New York City to visit their son-in-law, Lieut. Cl. Frank Anderson Sloan, who recently returned from France. Mr. Keenan will return to Los Angeles about July 1, and intends spending the week-ends throughout the hot days of July and August at the beach.

As soon as Dorothy Gish, "The Little Disturber," finishes the last picture of her first Paramount season, she will leave for New York on a shopping expedition, and to incidentally join her mother and sister, Lillian, who are in the eastern city for the Griffith season. Last summer the Gishes stayed in Los Angeles, both sisters being unable to leave on account of their picture work. But this year the plans are to take a cottage at the beach and motor to the studio.

Mr. and Mrs. Walace Reid and their five-year-old daughter, Julia, in company with Mr. and Mrs. James Cruze, and little Billy, aged two, will leave for Honolulu about the first of July, where they will remain until the latter part of August. Mr. Cruze is Mr. Reid's director, and the two families take many motor trips in Southern California between work in pictures.

Mary Pickford is at present building a wonderful summer home at Santa Monica. It is located on a hill, with mountains behind it and the ocean in front, affording a superb view. She intends closing her palatial home in Fremont Place for the summer and with her mother, sister Lottie Pickford Rupp, and small niece, Mary Pickford Rupp, will make herself comfortable in her beach home during the hot months.

Maxwell Karger has returned from his first vacation since he began with Metro five years ago, and the director-general of the Parrot brand productions is once more in Hollywood.

President Richard A. Rowland sets sail for Europe next week, and will combine a vacation on the continent with the selection of some English plays for screen purposes and the perfecting of the new release system.

Mm. Alla Nazimova has spent six weeks in New York, believing in springtime vacations, and will return soon to work through the summer at the Metro studios.

Viola Dana will take a rest when her picture is completed, and spend part of it at San Diego and the rest just lazing around Heartsease.

Bert Lytell hasn't had a day off, except Sundays, for four months. When "It's Easy to Make Money" is finished he will hop into Cameraman Bob Kurrle's super-six speedster and the two will make for Yosemite, going through to Lake Tahoe.

Hale Hamilton expects a vacation twice as long as usual when his present production is finished. He wrote the play himself and made himself twins purposely so that he could demand a twin vacation. He and his mother will go to the beach.

Za Su Pitts, who is comedienne at the Brentwood studio, has been invited to spend her liesure moments with friends who have a cottage at Ocean Park. Among the clever sport togs Miss Pitts has for the summer is a short French blue satin coat which accompanies a blue and white flannel skirt. With this she wears a jaunty white rough braid tailleur model.

J. Warren Kerrigan has begun his first picture on a new contract, and as he has an ideal summer home right at the foot of the Santa Monica mountains he does not think it necessary to move to the beach during the hot months. Summer, to Mr. Kerrigan, who thoroughly enjoys his home, will also mean gardening, for he has a garden of his own. Then too, summertime for him is a time for rambles in the hills close to his house, and he also rides horseback a great deal in the hills.

Henry Walthall has always been an ardent follower of the reel and line and has planned an extensive fishing excursion to Big Bear Lake and the country surrounding it. He delights in a recreation that takes him into the wilds; one that offers him an opportunity to be close to nature. He has recently completed his latest production, "The Parted Curtains," and will leave, with his wife, on the first lap of his mountain sojourn in the very near future.

Mr. and Mrs. Carter De Haven have leased a beautiful home at Ocean Park for the summer and have moved thither for immediate enjoyment. They wil continue in the making of fun films at the National but intend, between pictures, to take numerous trips to the mountains; deep sea fishing excursions to various points of interest and any other jaunts that may appeal to them.

Mr. and Mrs. Wm. Parsons, upon their return from New York, have arranged for a three or four weeks' trip to Honolulu, the same to be made on their pleasure yacht, "The Two Billies," now being remodeled for the voyage at San Pedro. The accomodations of their yacht are such that a moderate number of guests may be entertained and, as it is a well known fact that "Smiling Bill" is never completely happy when not surrounded by numerous friends, it is more than probable that several couples will be included in the passenger list.

Eddie Flanagan and Neely Edwards, now starring in the "Hall Room Boys" series at the National studios, are planning to spend their summer in a spot especially dear to them, and that is beautiful Los Angeles.

Bebe Daniels and her mother Mrs. Phylis Daniels will take an apartment at Ocean Park, until the first of July at which time they will motor to the Yosemite.

Marcia Manon will take a cottage at Ocean Park for the summer, as will Carmel Myers and her mother Mrs. Isadore Myers. Juanita Hansen and her family will spend the week-ends in the mountains, possibly taking a mountain bungalow for the months of July and August.

Mrs. and Mrs. Allen Holubar's summer plans include a month at Arrowhead Springs, but no longer as Mr. Holubar and his wife Dorothy Phillips are busy with a special production.

Mr. and Mrs. Lee Moran and Mr. and Mrs. Eddy Lyons will take a motor trip to the Yosemite in July.

Mr. and Mrs. Bobby Vernon and Mr. and Mrs. Reggie Morris have already taken a cottage at Santa Monica. They are very fond of surf bathing and water sports.

Mr. and Mrs. Joe Rock and Mr. and Mrs. Earl Montgomery will work through the summer, but will motor to various pleasure places for the week-ends.

Louise Glaum anticipates a trip to Honolulu, if picture plans do not interfere. Her mother will accompany her on the journey.

Mr. and Mrs. Francis Ford will spend the summer at their Beverly Hills home, which is situated in the hills.

FILM EXPORTS AND IMPORTS

DURING THE YEAR 1918

Imports	Sensatized		Negatives		Positive		Exports—Not Exposed		Exposed	
	Feet	Value	Feet	Value	Feet	Value	Feet	Value	Feet	Value
January, 1918	1,333,972	$ 22,023	38,552	$ 9,709	283,612	$ 21,212	1,097,989	$ 34,203	10,309,894	$ 672,457
February	1,938,693	35,005	35,499	30,521	159,752	7,906	1,024,444	30,518	6,577,069	378,020
March	2,734,164	51,786	18,206	4,235	96,327	5,171	14,257,451	396,559	8,165,608	426,422
April	2,151,070	36,692	15,377	1,943	113,130	8,750	1,576,939	50,596	5,806,356	297,091
May	3,788,892	62,861	35,475	4,443	160,044	15,075	17,542,378	345,437	11,313,300	487,087
June	31,420	1,034	42,797	4,014	340,051	19,890	2,987,954	71,667	4,996,207	271,034
July	1,828,203	27,149	15,897	17,128	82,713	4,528	247,212	8,269	3,051,291	195,520
August	5,496,909	83,607	10,193	1,754	206,998	13,338	203,078	6,356	4,935,774	423,358
September	2,745,656	41,913	21,042	26,222	140,220	9,357	7,816,465	254,548	5,377,422	354,966
October	936,130	16,633	47,174	22,511	47,371	7,470	5,289,994	116,260	3,559,562	214,713
November	1,243,277	18,536	45,505	39,107	165,678	8,573	8,201,150	187,610	8,242,046	457,976
December	1,481,069	22,745	25,500	6,427	70,862	3,641	11,319,325	243,512	7,564,658	590,818
Totals	25,715,355	$ 420,047	351,217	$ 168,011	1,866,758	$ 124,911	71,506,379	$1,745,535	79,899,187	$4,769,462

Exports	1913		1914		1915		1916		1917	
Unexposed Film	Feet	Value	Feet	Value	Feet	Value	Feet	Value	Feet	Value
To Europe	40,377,380	$1,674,458	153,815,312	$4,186,677	113,511,117	$2,225,906	69,436,084	$2,103,101	44,658,062	$ 961,603
North America	610,401	45,469	753,598	46,097	470,045	23,516	646,743	24,467	1,169,173	37,940
South America	226,943	22,531	385,680	17,870	124,518	4,488	537,398	35,943	816,169	39,049
Asia	308,280	10,324	377,560	13,166	410,169	14,086	586,631	21,790	2,297,650	71,094
Oceania	3,000	260	27,400	912	511,575	23,448	1,087,937	34,417	545,361	16,209
Totals	41,526,004	$1,753,042	155,359,550	$2,264,722	115,067,424	$2,291,444	72,294,793	$3,219,718	49,486,415	$1,125,895

EXPORTS—FILMS FOR EXHIBITION PURPOSES

	1913		1914		1915		1916		1917	
	Feet	Value	Feet	Value	Feet	Value	Feet	Value	Feet	Value
Europe	17,762,429	$1,317,531	12,774,538	$ 949,980	13,876,201	$ 965,836	126,749,563	$4,851,866	74,047,489	$3,523,321
North America	10,846,822	759,844	14,592,806	1,043,321	14,887,672	1,033,961	17,603,193	1,070,823	24,420,397	1,373,399
South America	811,259	39,629	472,674	26,298	953,652	47,325	2,638,328	126,007	9,483,542	489,413
Asia	770,418	33,065	561,680	33,142	902,759	48,429	3,336,997	119,189	7,952,264	380,321
Oceania	1,992,000	126,040	4,278,898	229,557	5,366,213	402,945	8,380,999	583,054	12,281,578	834,480
Africa	9,090	651	651	9,508	963	8	42,706	6,719	364,546	[illegible]
Totals	32,192,018	$2,276,760	32,690,104	$2,282,924	25,987,460	$2,498,504	158,751,886	$6,757,658	128,550,216	$6,333,291

Motion Picture Books

Continued from Page 117

Horstman and Victor H. Tousley, authors; F. J. Drake & Co., Publishers, 1914.

The Motion Picture—David S. Hulfish, author; Electricity Magazine Corp., 1909.

Motion Picture Work—D. S. Hulfish, author; American School of Correspondence, 1913.

Handbook for Motion Picture Operators—C. Francis Jenkins and Oscar B. Depue, authors; The Kuega Co., Ins., 1908.

The Cinematograph—B. E. Jones, Editor; Cassell & Co., 17915.

How to Make and Operate Moving Pictures—Bernard E. Jones, Editor; Funk & Wagnalls, 1916.

Photoplay Instructions — Western Photoplay Ass'n., 1913.

The Art of the Moving Pictures—V. Lindsay, author; Macmillan Co., 1915.

Photoplay—J. A. Nelcon, author; L. A. Photoplay Publishing Co., 1915.

How to Write for the "Movies"—Louella Oettinger Parsons, author; A. C. McClung & Co., 1915.

Hints on Photoplay Writing—Captain Leslie T. Peacock, author; Chicago Photoplay Publishing Co., 1916.

The Photodrama—H. A. Phillips, author; Stanhope-Dodge, 1914.

Motion Picture Making and Exhibiting—John B. Rathbun, author; Charles C. Thompson Co., 1914.

Motion Picture Handbook—F. H. Richardson, author; The Moving Picture World, 1912.

Moving Pictures—W. Heinemann, author; Lippincott, 1912.

The Photo-Playwright's Primer—L. Case Russel, author; The Motion Picture Publishing Co., 1915.

Technique of the Photoplay—E. W. Sargent, author; Moving Picture World, 191.3

Motion Picture Acting — Frances Agnew, author; Reliance Newspaper Sydicate, 1913.

On Picture-Play Writing—Farmer Smith, author; 1912.

Practical Cinematography—Lippincott, 1913.

Film Folk—Rob Wagner, author; Century, 1918.

A-B-C- of Motion Pictures—Robert F. Welsh, author; Harper && Bros., 1916.

Motion Picture Periodicals Now Published in the United States:

Film and Stage—Weekly, established 1913, $1 per year, Earle E. Griggs, editor, Atlanta Printing Co., Atlanta, Ga.

Motion Picture Studio Directory—W. A. Johnson, editor, published by Motion Picture News, 1918.

Exhibitors' Herald of Motography—Weekly, established 1914, $1 per year, Martin J. Quigley, editor.

The Leader — (Motion Pictures, Vaudeville, Burlesque), weekly, Joseph Pazen, Los Angeles, California.

Photoplay Magazine—Monthly established 1910, $2 per year, Julian Johnston, editor; Photoplay Publishing Co., Chicago.

Reel and Slide Magazine—Monthly, established 1918, $1 per year, Class Publications (Inc.) Chisago.

Picture Play News—Free distribution, Rochester.

C. EDWARD RAYNOR

"Little Pete"

"The Shepherd of the Hills"

Age 10 years. Has had stage experience in the East, appearing in both road and stock productions. Also appeared under direction of Richard Ordinsky. Appeared in Lubin's pictures made in Philadelphia; Selig, Los Angeles; Dorothy Dalton, Constance Talmadge and numerous others. At liberty.

Phone Wilshire 3774

CHIT, CHAT AND CHATTER

By Harry Burns

William Farnum seems to improve with age, instead of his popularlty affecting his work, he seems to be puting more energy into his efforts. Thata boy William.

Mary Pickford likes the rear of the ocean, and has bought a home near Santa Monica Bay. She figures that it is the best tonic for one's nerves. Listens good.

William S. Hart has been quoted a la Bernhardt farewell. From present indications he'll be with us a long time. Hope so.

Douglas Fairbanks has a copyright on every tall building and dangerous channell in the Southland. Heard the sky was his limit. What next?

Anita Stewart likes California, for it affords everything from social affairs to real work. Nothing fairer than that.

Bryant Washburn is so busy looking after his happy family, that it's hard to get him to a studio in the morning, but when he works he looks contented. Hurrah!

Bessie Barriscale thinks no one so great as Howard Hickman who directs her. He thinks Bessie is wonderful. In private life they are Mr. and Mrs. H. H.

William Duncan, who has a record for saving more lives in the movies than any other leading man, promises to double his list the coming year. More power Bill.

Fatty Arbuckle has been trying to lose weight, he finally struck on a good idea, to wit, by becoming owner of a Pacific League baseball club.

Glayds Brockwell figures that she will be well fixed when a rainy day comes rolling along. She isn't buying expensive autos, clothes and luxuries. Some smart girl.

Dusty Farnum shares his love for horses with a daily fishing session when he isn't engaged before the camera, and there lies the secret of his spare moments.

Wallace Reid has a mania for classy automobiles, and it isn't anything uncommon to see W. R. dressed in cowboy attire ramble past you. Yep, in broad daylight.

Bessie Love, who is one of our most conservative feminine stars, will soon have to open a gold mint of her own, if what she's saved is to stay in one place.

Tom Mix believes in showing his gameness on and off of the screen, for he wears the loudest colors, and has his automobiles painted accordingly. Get me?

Madge Kennedy would make a real close to nature girl study for some of our most famous artists, if she wasn't one of our leading lights of the screen.

Lillian Gish portrays a character in each story that stands for all that is good and her followers idolize her every effort. For there's none sweeter.

Frank Keenan, the daddy of all screen and theatre productions, seems to be a fixture with theatregoers for many a day to come. That's some recommendation.

Dorothy Gish in the past season gave us a new type of a harem scarem girl of the cinema sphere, her personality and charm have set them all talking.

Tom Moore is a great lover of the national game, and when he isn't sitting in the grandstand watching 'em play, he's showing his co-workers how to bat 'em.

Miriam Cooper is looking with great pleasure towards her trip to foreign shores, she likes California, but her eye is set on Europe right now. GOOD-ABY.

Charles Ray delights in driving about our boulevards and giving us the once over, from the looks of his pictures, he's been looking the rural burgs over.

Jack Pickford loves speed on foot or in his fast speedster car, that accounts for the pep he injects into his pictures. He has many marathon runners beaten.

Madaline Travers is scheduled to be the successor to Theda Bara, her every action while on the coast points that way. Look out Theda for Madaline is coming.

Dorothy Philips always has from one to fifty children in every production that she appears in. She loves them, and the kiddies know it. How they act for her!

Pauline Fredericks, who always portrays the abused wife or girl in her stories has an appealing charm about her that sets the hearts a throbbing.

Jas. J. Corbett slipped in on us quietly, and is making the old time troupers sit up and take notice. He's used to it now, meaning the camera. More power J. J. C.

Viola Dana, the Dresden doll of cinemaland, is growing on us, she is causing theatregoers out this way to vote her one of the finest of her calling. SALAM.

Mabel Normand, one of our Los Angeles made stars, seems to be even greater in comedy drama than she was in the Mack Sennett slap-stick days. ANY HOW.

Robert Harron has been playing a hero so long he wonders how a fellow must act to be a real villain. He realizes that it can't be done without a makeup.

Lila Lee seems to like our way of doing in filmland, and from past reports intends to give the two a day theatres the go by for some time to come. Oi-oi.

Bert Lytell would rather take in a fistic event than eat. Have seen him jostled, led and pushed about trying to get to see one of them. And he enjoyed it.

Robert Warwick walks about the studio as if he was still on duty for Uncle Sam, you know what they say about military strides once you hit 'em. SALUTE.

Margarita Fischer sticks close to Santa Barbara, she has everything there from the wonderful ocean to a perfect studio, so what more can any one ask?

Antonio Mareno never thought when he left the East, he would ever go through so much excitement as he gets in his serials. He knows better now.

May Allison is a great believer of the "STOP-LOOK-AND-LISTEN" signs that one sees around Los Angeles, for she says she never saw so many autos in one town.

Larry Somen has added a few thrills to his pictures, just to hold them spellbound while he does his funny antics. Who would ask for more? NOBODY.

Harold Lloyd wouldn't sell his horn-rimmed glasses for a million, for there lies his fortune, not forgetting his wonderful personality. All together—personality.

Ben Turpin promises not only to go straight, but to look that way hereafter, and if such is the case we should have a bushel of laughs this season.

Chester Conklin says that a change of pasture is good for cows why not a change of studios for men? So he ought to make them just holler at him from now on.

Vic Potel, yclept Slippery Slim, is still the laugh producer he used to be, and is making some of our best directors admit it. And without trying to.

Louise Fazenda, one of the greatest laugh getters in comedy land, is the best feminine bet that the fair sex has offered us in some time. She sure is funny.

Montgomery and Rock, the boys who live on thrills as well as making funny faces, admit that they haven't learned their tricks out of Deadwood Dick.

Bebe Daniels, that dark-haired and entrancing-eyed beauty who plays opposite Harold Lloyd, is a great lover of birds. She has all sorts of 'em. CARRY ON.

Charles Murray, by actual count, has acted as master of ceremonies for close to a thousand affairs since the war started and closed, for charity events. Some Man.

Lloyd Hamilton, who is betetr known as "Ham," doesn't mean that he is any relation to Swift's Premium, but he is a real funster with a great following.

Bobby Vernon, that smart chap who appears in clean comedies, was born in Chicago. That shouldn't be laid against him. For there's none cleverer than Robert.

Fay Tincher is trying to re-establsh herself in the good graces of theatregoers, which goes to show that we all may some day have to do the same.

Slim Summerville may not be gaining in weight, but he is in popularity, and will soon make them all sit up and take notice. HE'LL SLIP IN ON THE RAIL.

Jimmy Aubrey, the New Yorker, is showing some of our natives how to be really funny in a two-reel subject; and to be shown, and still to like a feilow, is good.

Dot Farley, the auburn-haired beauty of Comedy Row, has made quite a record for herself the past year, and the forthcoming one should see her better than ever.

Ford Sterling is far from a down and outer. His past performances speak for themselves. If anyone asks you about him, say he is greater than ever.

Francis Ford is still making serials, and making 'em so they are selling like hot cakes, and he has his own studio and everything, so he should worry.

Grace Cunard, the girl they all used to rave about, is coming back in a new serial that will re-estahlish her in the good graces of all of our townspeople.

Marguerite Clark, the "Little Magnet," knows the secret of screndom, for her stories appeal to the women and children. The men, of course, idolize her.

William Russell is one of our big men of Filmland, both in size and actions, for his stories permit him to exhibit a great deal of fistic abiltiy.

Monroe Salisbury, who might be termed the handsomest man in tho movies, is, to my way of thinking, a good subject to uso for advertising certain face cream.

Ruth Roland doesn't fear anything, from wild animals to leaping aboard a fast-moving train from the saddle of a horse. Then they talk about bravery! LET'S GO!

Peggy Highland likens our hospitality out this way to the Eastern folks. We are just like the folks back home, only we are more demonstrative. Get it?

Hale Hamilton, he of the late Harold Lockwood type, is going great these days. He has looks, is some actor, and a good fellow. Enough said.

Harry Carey, of Pokerdot Center, is still shooting 'em up wide and handsome, and even better than ever. Ride them, cowboy, hold her heat up. GIDAP!

Billie Rhodes, the little cutey, has been coming to the front fast. She's been appearing in vehicles that strike a popular chord. That's all.

Henry Walthall, that serious fellow, who puts the punch, dramatically speaking, into everything that he does, stands in a class all by himself.

Mary Maclaren, the girl of the many expressions, seems to live on hard work. She no more than finishes one picture than she starts another. She's so busy.

Billy Parsons, the bald-headed comic who rules the National, has proven it pays better to act funny than sell insurance. He used to be such an agent.

Enid Bennett is having the time of her young life out this way, for her friend husband, Fred Niblo, meets up with all of his old-time vaudeville friends.

Carter de Haven seems determined to make his mark in the cinema sphere, for he is once more taking a whirl at the National studio.

Hank Mann is back among us, and is producing pictures for himself—no, not just for his private use, but for the public to laugh at and they sure will.

Fontine La Rue is tired vamping dramatic actors, so she has taken a fling at the comics, and is being paid handsomely for doing it, so she should worry.

THE DUG-OUT

The "Dug-out," at 1848 Morgan Place, was organized in 1917, by "Mother" Meredith Woodward, for the purpose of giving the soldiers and sailors a home influence, and entertainment without cost to them. Over nine thousand boys have signed the register at the Dug-Out, which bears testimony to the success of the club.

The social side of the club has always been invitational except for the boys in service and the boys who have been honorably discharged. A dance is given on Saturday night of each week, and open-house is observed every Sunday, with some person of note entertaining the boys in the evening. Some of the best talent in the world, musical and dramatic, have graciously offered their services.

Every Sunday the Dug-Out girls on "Mother" Woodward's list have brought home-made delicacies for the boys. These girls, and others interested in the organization, have made in all, over four hundred pairs of sox, and about two hundred sweaters. These were given to the boys who needed them, in the local camps.

A large amount of money was realized from the different benefits given by the Dug-Out. The Belgian Babies Benefit netted close to seven hundred dollars. During the Salvation Army Drive the girls sold $1,313.13 worth of doughnuts.

The picture people who have taken a great interest in the club are Walace Reid, Edith Roberts, Peggy Prevost, Violet Schramm, Neal Burns, Yvette Mitchell and Mr. and Mrs. Billy Mason.

THE MABEL CONDON EXCHANGE

PLAYS
ENGAGEMENTS
PUBLICITY

6035-7 Hollywood Blvd

MABEL CONDON

M. E. M. GIBSONE

Holly 3012 577545

UNIVERSAL SCENARIO CORPORATION

Personifies Successful

MARKETING OF SCENARIOS
REVISION OF SCRIPTS
PUBLICITY and ENGAGEMENTS
PRODUCTION OF PHOTOPLAYS

G. ALLEN WILLIAMS
President and General Manager

Write, Phone or Visit Our Studio

Offices, 230-231-232

321 West Third Street

Los Angeles, Phone Pico 2253

TRIANGLE BUILDING

SINGLE AND DOUBLE FURNISHED APARTMENTS

Opposite
Griffith Studio

Center Moving Picture Industry

4514½ HOLLYWOOD BLVD.
Tel. 599270

W. E. CROSSMAN
Manager

DAVID S. McCANN

Attorney at Law
American Bank Bldg., 129 W. 2nd St.
Los Angeles, Cal.
Phone 61813
Residence, 6123 Selma Avenue
Holly 184

Japanese

Photoplayers Association

229½ N. SAN PEDRO ST.
Tel. 12557

Japanese Costumes

AOYAMA & TANABE, Props.

Where to Sell Your Scenarios

This feature is for the guidance of scenario writers who have something to sell, but who do not know just where to take it. CAMERA! keeps this column for announcements by the various studios. Some of the matter stands from week to week as a reference guide. It will be noted that many of the studios do not wish scenarios submitted by any one; some want synopses only; others wisn the continuity written.

As the difficulties of the past years in regard to the submissions of scenarios no longer exist, it is safe for any one with a good idea to send scenarios to any company mentioned in this column. While this paper is not responsible for the use or misuse of scenarios by the companies listed, it believes that any scenario sent to any of the companies will receive honest and prompt treatment. Any action to the contrary will receive full publicity if reported to this office.

MABEL CONDON EXCHANGE, 6035-37 HOLLYWOOD BLVD. Buying only books, plays and magazine stories, except the work of a few authors on contract.

MOROSCO FILM COMPANY, 201 N. OCCIDENTAL. See Laskey Market.

CHRISTIE COMPANY, 6101 SUNSET BLVD. In the market for one and two reel comedies. Breezy, snappy incidents must be present in a marked degree. The Christie Comedies feature Bobby Vernon, Earl Rodney, Dorothy De Vore, Jay Belasco, Ethel Lynn, Fay Tincher and Patricia Palmer. Please sumbit by mail.

SOUTHERN CALIFORNIA PRODUCING COMPANY, 6101 SUNSET BLVD. Scott Sydney, the producer, wants one reel stories suitable for Elinor Field.

WILLIS AND INGLIS, WRIGHT & CALLENDER BLDG. Neither purchasing nor accepting on consignment any original scenarios. Handling only photoplay rights to books, plays and short stories.

DOUGLAS FAIRBANKS COMPANY, SUNSET AND ARGYLE. Prefers considering the original work of screen authors, having always been keen to develop those writers who showed ability.

NATIONAL FILM COMPANY, 6107 SANTA MONICA BLVD. In demand for 5-reel comedy-dramas featuring "Billie" Rhodes. Also 2-reel comedies for "Smiling Bill" Parsons, and 5-reel heavy dramas for Henry Walthall, and 2-reel comedies for the de Havens, with domestic situations.

VITAGRAPH COMPANY, 1708 TALMADGE ST. The company buys no scenarios in the West, the same being taken care of by the Eastern Vitagraph Company at East Fifteenth and Locust avenue, New York.

THE DOROTHY GISH COMPANY, SUNSET STUDIO, 4520 SUNSET BLVD. Is in the market for five and six reel comedy-dramas, featuring Miss Gish.

DAVID WARK GRIFFITH occasionally buys synopses suited to Mr. Griffith's people and style. Stories should be submitted to M. M. Stearns, 4500 Sunset Blvd.

FOX STUDIO, SUNSET AND WESTERN. The company has its own staff writers, but will consider comedy-dramas and straight dramas with a strong love element. **Also Western comedy-dramas for Tom Mix. Nothing less than 5 reels.**

METRO, 1025 LILLIAN WAY. Maxwell Karger is manager of productions and June Mathis is head of the scenario department. Outside material is also considered. Good live American stories with a melodramatic touch for Bert Lytell. Comedy-romances of a lighter nature for May Allison. Snappy melodramas for Hale Hamilton; comedy-romances and comedy-dramas for Viola Dana, and dramas that are typically Nazimova for Nazimova.

WILLIAM HART STUDIO, 1215 BATES ST. Maintains no scenario department, but manuscriptts for Bill Hart will be considered. The stories must not take Mr. Hart out of his characterization, but they must have new ideas, a different twist. Pays upon acceptance.

GOLDWYN PICTURE CORPORATION, CULVER CITY. Will consider good comedies for Mabel Normand; ingenue roles having a touch of pathos, for May Marsh; ingenue roles that are rather fantastic, for Madge Kennedy; strong emotional dramas for Pauline Frederick; 5-reel comedies for Tom Moore; strong emotional dramas for Geraldine Farrar. Nothing under 5 reels.

THE AMERICAN FILM COMPANY. SANTA BARBARA, CAL., is in the market for five-reel photoplays suitable for either male or female leads; also for strong stories requiring balanced casts. Arthur J. Zellner is head of the Scenario Department.

THOMAS H. INCE COMPANY, CULVER CITY. Buys no outside material except from well-known writers on contract. Has own staff writers.

TOURNEUR FILM COMPANY, CULVER CITY. Interested only inscripts of large calibre, 6 or 7 reels. No society plays and no comedy.

FATTY ARBUCKLE COMEDIES, 1723 ALLESANDRO ST. Two-reel comedies having the essentials of a good opening and a good finish, and the gags must be unusually clever.

MUTUAL FILM COMPANY, 72 WEST TWENTY-THIRD ST., NEW YORK. Will consider feature photoplays with parts suitable for Gail Kane.

BACON-PACKER FILM CORPORATION, 230 WEST THIRTY-EIGHTH ST., NEW YORK. Society dramas with women leads are needed.

ANITA STEWART CO., 4634 SANTA MONICA BLVD. In the market for 5-reel society dramas for Anita Stewart.

CHAPLIN STUDIO, 1420 LA BREA. Buys no outside material. Charlie Chaplin writes his own scripts.

PALMER ADVISORY BUREAU, 571-591 I. W. HELLMAN BLDG. We market material for Palmer members and recognized writers only. Have calls for all types of stories including serials.

L-KO FILM COMPANY, SUNSET AND GOWER. Not in the market for outside material.

UNITED PICTURE THEATRES CORPORATION, BRUNTON STUDIOS. Buying only high-class stories having Eastern or Western atmosphere which have sufficient action for 6 reels. Address scenarios to William Lord Wright.

BRUNTON STUDIOS, 5341 MELROSE AVE. Scenarios for the following companies may be addressed to R. B. Kidd, Scenario Editor, or to the individual companies.

CLARA KIMBALL YOUNG is in the market for straight drama; 6 reels.

JACK PICKFORD can use stories of the good-natured, small-town boy; 6 reels.

BESSIE BARRISCALE will consider strong emotional roles with the society element; also comedy-dramas; 5 to 7 reels.

FRANK KEENAN'S scenarios must contain strong, virile, masterful character delineation; 6 reels.

MAYFLOWER COMPANY, GEORGE TUCKER, All Star cast, will consider 7-reel super-features dealing with modern society.

J. WARREN KERRIGAN—Six-reel dramas with marked romantic element.

EARLE WILLIAMS uses 5 and 6-reel society plays.

STEWART EDWARD WHITE CO. Produces only Mr. White's books.

ZANE GREY FILM CO. Not in market. Films Mr. Grey's novels.

MARY PICKFORD COMPANY. Not in the market at prescnt for outside material.

UNIVERSAL FILM CO., UNIVERSAL CITY. In the market for 1-reel comedies and 2-reel Western. Will consider Western feature stories for Harry Carey; strong emotional drama for Dorothy Phillips and Mary MacLaren; feature character stories for Priscilla Dean; and outdoor character material for Monroe Salisbury.

FROHMAN AMUSEMENT CO., BOYLE AND STEPHENSON AVE. Two and 5-reel dramatic stories of the West for Texas Guinan. One-reel comedies for Mack Swain.

UNITED PICTURES CORPORATION, 1600 BROADWAY, N. Y. In market for strong emotional features with problem theme for Florence Reed—five reels.

SESSUE HAYAKAWA plays Japanese, Chinese and Far Eastern characters. Sympathetic roles and roles having to do with self-sacrifice are preferred to sentimental parts; 6 reels.

JESSE D. HAMPTON CO., 1425 FLEMING ST. Will consider scenarios suitable for H. B. Warner, W. Desmond and Jack Kerrigan; five reels.

KATHERINE MACDONALD CO., PICO AND GEORGIA STS. Society or emotional dramas of 5 reels for Miss MacDonald. Address scenarios to Ursula March.

BRENTWOOD FILM CO., 4811 FOUNTAIN AVE. In market for modern American stories, with good theme predomination, and also good 5-reel comedy-dramas. Must have human interest, with characterization true to life. Five-reel features only.

Classified Adlets

FOR SALE—Called East. Owner offers for sale exceptionally fine and well located home at 29 Club House Ave., Venice. House practically new, ten spacious rooms and sleeping porch or sun room, three large and fine bathrooms, water heater, spacious porch; southern exposure; glassed sufficiently to be comfortable. Year-round garage for two cars. Best and most desirable home and location in Venice. See owner at above address, or write Box 153, Venice.

1917 COUNTRY CLUB OVERLAND
One of the prettiest little cars ever offered, painted a royal blue color, wire wheels, good tires, elegant condition mechanically, upholstery like new. Just the little sport car you want. Attwood Auto Sales Co., 908 South Olive St.

Handsome cottage, just large enough to manage without servants; seven rooms, modern, exceptionally well built; garage, front yard by Romanelli, noted sculptor. Convenient to studios. Furniture if desired. Price $5500, half cash. Phone owner. 577268.

FOR SALE—Lubin Camera Outfit. A famous Lubin Camera Outfit, complete. Worth $1,000, but will sell at big sacrifice. First class condition. Just finished big picture and present owners have no further use for outfit. Phone 599464.

Seven Passenger, Six Cylinder Cole Automobile that would give finest kind of service as a Studio Car, and can be bought at right price. Northaway motor in excellent condition. Virtually new tires all around. See Florence Porter Parks. 799433.

Scenarios and Continuities typed by experienced man in motion picture work. Let me put your scenario in first-class shape. HERRON, 2006 Berkeley. Wilshire 5681.

FOR SALE—At a sacrifice, Six Sample Evening Gowns. Material selected for photographic worth. Designs absolutely exclusive. Broadway 1062.

WANTED—Position, either as Asst. Director, publicity man, theatre press representative, agent for road picture. Experience; references. Phone Holly 1444.

FOR RENT TO STUDIOS ONLY—Washington hand press in good repair with complete equipment. Holly. 1539.

Wardrobe Trunk, full size, excellent condition; cost $35; will sell for $24. 2182 Highland Ave., corner Odin St., Hollywood.

FOR RENT—Furnished room to gentleman. Motion picture man preferred. 5017 Sunset Blvd. Phone 599820.

FOR RENT—A trained baby pig. 1248 N. Kenmore. 59091.

G

GORDON, SADIE—Characters.

Phone—Broadway 5183.

Specialties — Spinsters—Small Town.

D. Smith, "Princess Patsy"—Schoolmistress.

King Vidor, "The Accusing Toe"—Spinster.

Scott Sydney, "Tarzan of the Apes"—English Governess.

Wm. Parsons, "Vigorite"—Spinster.

Chas. Ray, "The Busher"—Old Maid.

Seven years' experience. Complete wardrobe.

J

JONES, ORTON EMERSON — Specialties.

Age 29. Weight 175 lbs. Height 5 ft. 11½ in.

Phone—Fair Oaks 3290.

High Diving. Net and Parachute.

Have appeared with following directors:

J. Powers in "Friends of Brendon's Reef." (High Diving.)

F. J. Grandon in "Cross Currents." (Seaman.)

D. W. Griffiths in "The Mother and the Law." (85 ft. Net Jump.)

Parachute Jumping for Folley and Burke.

F. J. Grandon in "Red Gull." (Wrecker.)

L

LOHMEYER, BOB—Characters.

Hollywood 3880.

Member Photoplayers' Equity.

Height 5 ft. 7 in. Weight 140 lbs. Dark.

Worked under direction of:

D. W. GRIFFITH—Paul Powell—J. Gordon Edwards—Edward Dillon—George Seigman—Elmer Clifton.

In such productions as "Hearts of the World," "Mme. Du Barry."

P

PAUL, JACK—Juvenile.

Member Photoplayers' Equity.

Phone—Broadway 5385.

Age 21. Height 5 ft. 4 in. Weight 127 lbs.

Has worked under direction of:

T. N. Hefferon in "Who Killed Walton" and "The Best Man."

David Smith in "Princess Pat."

Rupert Julian in "The Millionaire Pirate."

Also: Frank Borzage, Jas. Young, A. Capellani, Dowlan, Chas. Giblyn, Jerry Storm, Alan Holubar.

W

WIBENS, PETER—Comedy—Characters.

Phone—Holyl 4114.

Specialty — Acrobatics and Stunts.

Have worked for following directors:

Vim Moore.

Craig Hutchinson.

J. Griffin.

Noel Smith.

Marshall Neilan in "The Unpardonable Sin."

Paul Hurst in Circus Serial.

Age 28 years. Height 5 ft. 7

What I Have Learned of Scenarios

Continued from Page 119

major situations and several minor ones.

With this fifty incidents outline in mind, I then write my last synopsis, which usually contains from three to five thousand words. Into this I try to put all the little significant details of characterization, that I hope will make my story stand out above the average, which will make my character really live.

There are three steps in the construction of any screen story. The first is the bare plot, the plan of action which, in my method of working is the fifty incident outline. The second is the significant details and the third the manner of presentation. The last of these is very important in itself. The plot may be there, the significant details all complete, and yet the whole be so disguised, so hidden by the manner of presentation, that the whole strength of the story will be lost. The reader must not be forced to look for the good points of a scenario, they must be of themselves, perfectly evident.

If, after I have completed the original synopsis to be turned in at the studio, I wish also to write the continuity for my story, I work from the skeleton continuity. Roughly speaking. there are two hundred and fifty scenes to a five reel picture. This makes approximately five scenes to an incident. The term scene is used to denote the action taken at one position of the camera.

There is little need for scene description in the continuity, but whatever there is comes first, and is generally written in capital letters. This is followed by the camera directions, and this by the characters and the action.

The sub-titles appear in the finished continuity——and these are very important in themselves. They can either make or ruin a story. They must not tell the story and they must, generally speaking, be short. We must always let the action, insofar as it can, tell the story, but wherever it is too long drawn out or is of little consequence in the story, it can safely be passed over with a sub-title. Sub-titles are used to very good effect to keep from jerking the audience from one part of the story to another. Where one thread of the story has been dropped for some time, it is generally best to pick it up again with a sub-title. And it is always best to introduce a new character or a new setting by means of a sub-title.

The character and importance of the sub-titles have risen steadily in the last few years. Instead of being merely incidental, tiding the story over in its weaker parts, they have come to be a work of art in themselves. The use of good and effective sub-titles adds very materially to the strength of a good picture, while the use of bad sub-titles can make an otherwise good picture into a medicore or even a poor one.

A good picture will embody the three essentials: name, plot, characters and settings, each portrayed in the best and most effective manner possible, and a good scenario will be constructed with its three fundamentals: the plot outline, the significant details and the presentation, working together to present these most effectively in terms of a screen production.

A good scenario may be defined as the presentation of the story to be screened in the best and most effective manner for the screen.

Organizations

* * *

The Motion Picture Directors' Association meets at its office in room 381 of the Alexandria Hotel every other Thursday evening at 8:00. The officers of the organization are: Wm. D. Taylor, director; Raymond West, assistant director; Murdock MacQuarrie, technical director; Roy Clements, secretary, and Charles Swickard, treasurer.

The Assistant Directors Association meets every other Friday night at 4544 Hollywood Blvd. The officers are: Allan Watt, president; Harry Schenck and Rex Hodge, vice-president, and Scott R. Beal, secretary-treasurer; Art Flaven, sergeant-at-arms.

The Motion Picture Producers' Association new officers are: Charles H. Christie, president; W. S. Smith, first vice-president; Wm. Sistrom, second vice-president; Thos. H. Ince, third vice-president; Frank A. Garbutt, treasurer; and W. J. Reynolds, secretary.

Los Angeles Theater Owners' Association meets every other Wednesday at 12 o'clock noon at Christopher's. A luncheon is held, at which some studio is invited to send artists as guests. The business meeting follows the luncheon, which is open to any one at 60 cents per plate. F. A. MacDonald is president of the association and Glenn Harper, secretary. The secretary may be reached at the Rosebud theater, 20th and Central.

Photoplayers' Equity Association holds its regular meeting of members on the first Thursday evening in each month at 8:30 p. m. in the offices at 4518 Hollywood boulevard. L. S. McKee, president; Phillip Gastrock, vice-president; Chas. Mack, secretary; Cormick, Pearle Elmore, Jas. Gibbs, Raymond Cannon, Mrs. Harry Davenport, Denver Dixon, Chas. Force. Chas. Mack, manager. Phone Holly 3880, Dial 597526.

The Motion Picture Players Union, No. 16377. Headquarters, suite 515, American Bank Bldg., holds its regular meeting at the Labor Temple, on the first Sunday in the month at 2:30 p. m., and the third Sunday in the month at 8 p. m.

HOLLYWOOD STUDIO CLUB

An English Literature class will meet every Tuesday night at the club. An informal dance will be given every three weeks on Friday night. Studio tea to which all members of the club are invited is held every Sunday afternoon at six.

Count Pisani

Formerly Lead on the French Stage

Now on the American Screen

Latest References

A Part of Character:
The Police Deputy
in
"Monsieur Picard"
with
Earle Williams

A Bit of Fun:
The Ford's Passenger
in
"The Hoodlum"
with
Mary Pickford

A Society Type:
The Latin Gentleman
in
"The Fear Woman"
with
Pauline Frederick

A Rough Type:
The Bolsheviki Agitator
in
The Latest Frank Keenan Production

Care
WILLIS & INGLIS
Main 7442—7443

GRAUMANS
MILLION DOLLAR THEATRE

Presents

MARGUERITE CLARK
in
"LET'S ELOPE"

10—Features—10

Grand Symphony Orchestra—Arthur Kay, Conductor
C. SHARPE-MINOR, Versatile Organist

Continuous performance, starts Monday at 1 o'clock—rest of week at 11:15 a. m.—until 11:30 p. m. Before 5:30, 15c and 25c. Evenings, 25c and 35c. Three evening shows every Saturday and Sunday, starting at 6:40, 8:30 and 10:15 p. m. Morning Organ Recital starts 11:15 until 11:30 a. m.; Sundays from 11:15 until 11:45 a. m.

IPPODROME

Three Days—Starting Sunday, June 2
SHIRLEY MASON
in
"THE UNWRITTEN LAW"
Four Days—Starting Wednesday, June 4
MAY ALLISON
in
"CASTLES IN THE AIR"

California

Main at Eighth

Coming Monday

ENID BENNETT
in "PARTNERS THREE"
FATTY ARBUCKLE in "THE DESERT HERO"
California Orchestra—Nicola Donatelli conducting
JESSE CRAWFORD—Incomparable Organ Virtuoso
LOUIS DIMOND—New Organ Star

BONNIE THEATRE

(Ray's Garden Theatre)

Ninth and Main

NOW SHOWING
BILLIE RHODES
in
"THE LAMB AND THE LION"

MOUNT LOWE
6100 Feet in Skyland

MOST SCENIC MOUNTAIN
TROLLEY TRIP IN THE WORLD

Fare $2.00

You can't afford to miss our
Southland's Greatest Scenic Novelty

Five Trains Daily

8, 9, 10 A.M.—1:30 and 4 P.M.

PACIFIC ELECTRIC RAILWAY

PACIFIC ELECTRIC — COMFORT-SPEED-SAFETY

This Week

TALLY'S BROADWAY

First National presents Anita Stewart
in
"Mary Regan"
Working Title same
Made in Hollywood
Photographed by Dal Clawson
Scenario and Direction, Lois Weber

CAST

Mary Regan.....Anita Stewart
Robert Clifford.....Frank Mayo
Jack Morton.....Carl Miller
Morton, Senior.....Barney Sherry
Jim Bradley.....Brindsley Hall
Peter Loveman.....Geo. Hernandez
Commissioner Thorne..Larry W. Steers
Nina Cordova.....Hedda Nova
Proprietor of Cafe.....Syn de Conde

SYMPHONY THEATRE

Triangle presents Norma Talmadge in
"Going Straight"
Made in Hollywood
Story by Bernard McConville
Photographed by John Leezer
Directed by C. M. and S. A. Franklin

CAST

Grace Remington.....Norma Talmadge
John Remington.....Ralph Lewis

Their Children.....
Francis Carpenter
Ninon Favieri
Fern Collier
Mrs. Remington's Maid..Ruth Hanford
Jimmy Briggs.....Eugene Pallett
The Waif.....George Stone
Mrs. Van Dyke.....Kate Toncray

Her Children.....
Violet Radcliffe
Carmen La Rue

QUINN'S RIALTO

Fourth Week
Quinn's Rialto presents
"The Shepherd of the Hills"
Story by Harold Bell Wright
Produced by E. W. Reynolds and
Harold Bell Wright
Made under the personal supervision
of author
Made in Los Angeles

CAST

Sammy Lane.....Catherine Curtis
Young Matt.....George McDaniel
Old Matt.....Don Bailey
The Shepherd.....Harry G. Lonsdale
Jim Lane.....Lon Poff
Little Pete.....G. Edwin Raynor
Howard.....Louis Darclay
Maggie.....Ardita Mellomina
Aunt Molly.....Elizabeth Rhoades
Ollie Stewart.....Geo. Hachathorne
The Doctor.....Wm. P. Devaul
Uncle Ike.....J. Edwin Brown

VICTORY THEATRE

Select Pictures present Marion Davies
in
"The Bell of New York"
Working Title same
Froim the stage success bu Hugh
Morton and Gustave Kerker
Screen version by Eugene Walter
Scenario by Garfield Thompson
Produced under personal direction of
Julius Steger
Photographed by Andre Barlatier

CAST

John Bronson.....L. Rogers Lytton
John Bronson, Jr....Raymond Bloomer
Harding.....Franklyn Hanna
Amos Gray.....Etienne Girardot
Violet Gray.....Marion Davies
Butler.....Christian Rub

HOLLYWOOD

Monday—Earl Williams in "The Highest Trump." itagraph Comedy "Gang and Dynamite."
Tuesday—Pauline Frederick "The Woman on the Index." Christie Comedy.
Wednesday—Gladys Brockwell in "Pitfalls of a Big City." L K-O Comedy.
Thursday—Bert Lytell in "Blind Man's Eyes." Mutual-Strand Comedy.
Friday—Famous Mack Sennett All Star Cast in "Yankee Doodle in Berlin." Holmes Travelogue.
Saturday—Famous Mack Sennett All Star Cast in "Yankee Doodle in Berlin." Harold Lloyd Comedy.
Sunday—Harry Carey In "A Fight for Love." Vitagraph Comedy.

APOLLO

Monday — Mable Normand in "Mickey." Mutt and Jeff Cartoon.
Tuesday—Shirley Mason in "The Winning Girl." Christie Comedy.
Wednesday—"Yankee Doodle in Berlin." Christie Comedy "Sally's Blighted Career."
Thursday—Famous Mack Sennett All Star Cast in "Yankee Doodle in Berlin." Christie Comedy "Sally's Blighted Career."
Friday—Wm. S. Hart in "The Poppy Girl's Husband." Vitagraph Comedy "Pluck and Plotters."
Saturday—Wm. S. Hart In "The Poppy Girl's Husband." Vitagraph Comedy "Pluck and Plotters."
Sunday—Mme. Nazimova In "Revelations." Mutt and Jefff Cartoon.

IRIS

Monday—Charles Ray in "The Sheriff's Son." Lyons and Moran Comedy.
Tuesday—Wallace Reid in "Allas Mike Moran." Current Events, Comedy.
Wednesday — Wallace Reid in "Alias Mike Moran." Current Events, Comedy.
Thursday—Constance Tlmadge in "Who Cares?" "Impropaganda," a Montgomery-Flagg Comedy.
Friday—Constance Talmadge in "Who Cares?" "Impropaganda," a Montgomery-Flagg Comedy.
Saturday — Taylor Holmes In "Taxi." Eddie Polo in "The Lure of the Circus."
Sunday—Florence Reed in "Wives of Men."

SHAMROCK

Monday—J. Warren Kerrigan in "Three X Gordon." Keystone—"His Hidden Shame." Christie Comedy.
Tuesday—Mary Garden in "Thais." Lyons and Moran "Straight Crooks."
Wednesday—Ruth Clifford & Kenneth Harlan In "Midnight Madness." "The Geezer of Berlin."
Thursday—Constance Talmadge in "Scandal." Tllnor Fields Comedy.
Friday—Al Jennings in "The Lady of the Dug Out."
Saturday—Bobby Connelly in "Boy Scouts." Sidney Drew in "Special Today." Harold Lloyd in "Why Pick on Me." Charlie Chaplin In "The Ham Artist." Fatty Arbuckle in "Fatty Cleans Up."
Sunday—Nazimova In "Toys of Fate." Larry Semon in "Babes and Boobs."

ALVARADO

Sunday-Monday—Monroe Salisbury In "The Light of Victory." Harold Lloyd Comedy and Pathe "News."
Tuesday-Wednesday — Florence Reed in "Wives of Men." Lyons-Moran Comedy and Bruce Scenic.
Thursday-Friday—Rupert Julian in "The Fire Flingers." Bill Parsons Comedy.
Saturday—Wm. Russell In "Where the West Begins" and Outing Chester Picture.
WINDSOR THEATRE—— ... .
Sunday-Monday—Wm. S. Hart in "Breed of Men."
Tuesday—May Allison In "Peggy Does Her Darnedest."
Wednesday—Ethel Clayton In "The Mystery Girl."
Thursday-Friday — Constance Talmadge in "Who Cares."
Saturday—Charles Ray in "The Sheriff's Son."

LOIS ZELLNER MOTION PICTURE PLAYS
Bracket Apartments
Santa Barbara

Was Your Test Rejected?

You should know that the basis of a successful test is a good skin.

Prominent women of the screen use California's Wonderful Complexion Cream, **FLETCHER'S BLEACH PASTE**, to protect their loveliness when going to and from locations.

Sold at All Leading Stores

WE RENT OR SELL—
FULL DRESS TUXEDOES, Prince Alberts, Cutaways, Hats and Pumps, WESTERN, Butlers, Waiters, English Walking Suits, White Flannels, Business Suits.

Open from 6:30 A. M. to 7:00 P. M.
Sunday until 1:00 P. M.
BRILLS, 319 South Spring St.
A 9155 Res. Boyle 428

Orders built on short notice
REBUILDING
Gowns for Rent
Josephine
Broadway 7621 - Figueroa at 6th

THE BEST BY TEST
Buy Our High Grade Stock of
FLARES
SMOKE POTS
FLASH POWDER
LYCOPODIUM
LOS ANGELES FIREWORKS COMPANY
410 East Third Street
Tel. 11013

The famous WHITENING for the hands, etc. Prescription No. 22088. Recommended by Grace Travis. Now called SHADY GLEN. For sale only at the AM. DRUG CO., 8th and Spring and 6th and Main, P. E. Bldg.

GRAUMAN'S THEATRE

Paramount presents Marguerite Clark
in
"Let's Elope"
Working Title same
Made in East
Story by Frederick Jackson
Scenario by Katherine Reed
Photographed by Hal Young
Directed by John F. Robinson

CAST

Eloise Farrington.....Marguerite Clark
Hilary Farrington.....Frank Mills
Darrell McKnight.....Gaston Glass
Nora Gail.....Helen Green
Maid .....Blanche Standing
Butler .....George Stevens
Bishop .....Albert Busby

KINEMA THEATER

Presents
Clara Kimball Young in
"The Better Wife"
Working title same
Made at Brunton Studio, Hollywood
Scenario by Elinor Coffee
Photographed by Arthur Edeson
Directed by Wm. P. S. Earle

CAST

Charmion Page.....Clara K. Young
Sir Richard Beverley.....Nigel Barrie
Helena Kingdon.....Lillian Walker
Lady Beverley.....Kathlyn Williams
Alice Tremere.....Barbara Tennent
Little Dick.....Ben Alexander
Coleman Page.....Edward M. Kimball
Comte de Cheveral.....Arthur Carew
Freddie Fallows.....Irving Cummings
Mrs. Arthur Kingdon....Elinor Hancock
Dr. Mortimer.....H. G. Pennel
Bates, Beverley's Butler.....
.....J. G. Underhill
Dr. Desnoyers.....John Steppling

SUPERBA THEATRE

Universal presents
Harry Carey in
"Bare Fists"
Made at Universal City
Story by Bernard MacConville
Scenario by Eugene B. Lewis
Directed by Jack Ford

CAST

Cheyenne Harry.....Harry Carey
Conchita.....Betty Schade
Boone Travis.....Joe Harris
Lopez.....Vester Pegg
Conchita's mother.....Molly McConnell
Ruby.....Anna May Walthall
Bud.....Howard Ensteadt

THE HIPPODROME

First Half of Week
Presents Shirley Mason in
"The Unwritten Code"
Made in the East

CAST

Kiku-San.....Shirley Mason
Margaret.....Ormo Hawley
Tower .....Matt Moore
Thompson .....Frank O'Connor
Kimura .....T. Tomamoto
Okuma .....F. Wada

Second Half of Weew
Metro presents May Allison in
"Castles in the Air"
Working Title same
Made in Hollywood
Saturday Evening Post Story by
Kate Jordan
Scenario and Direction, George D.
Baker
Photographed by William Fildew

CAST

Fortuna Donnelly.....May Allison
Eddie Lintner.....Ben Wilson
John McArthur .....Clarence Burton
Hon. Gwen Pauncefort
Walter L. Percival
Mrs. Owen Pauncefort.....Irene Rich
Mrs. Larrymore....."Mother" Anderson
Esther Jones..... Viola Dolan
Lucy Dalton.....Ruth Maurice

CALIFORNIA THEATRE

CALIFORNIA THEATRE..... ....
Thos. H. Ince presents Enid Bennett in
"Partners Three"
Working Title same
Story and Scenario by J. C. Hawks
Made at Culver City
Released by Paramount
Photographed by George Bond
Directed by Fred Niblo

Agnes Cuyler.....Enid Bennett
Arthur Gould.....Casson Ferguson
Hassayampa Hardy.....John P. Lockney
Grant Haywood.....Robert McKim
Gossip .....Lydia Yeamans Titus

GARRICK THEATER

Second Week
Warner Brothers present
"Open Your Eyes"
Produced under supervision of U. S.
Health Service
Seven Reels of Science

CLUNE'S BROADWAY

Mutual Exhibitors presents
Sessue Hayakawa in
"His Debt"
Working title same
Story by L. V. Jefferson
Scenario by Franklin Guihan
Made at Brunton Studio, Hollywood
Photographed by Frank Williams
Directed by Wm. Worthington

CAST

Goro Moriyama.....Sessue Hayakawa
Gloria Manning.....Jane Novak
Blair Whitcomb.....Francis MacDonald
J. P. Manning.....Fred Montague

RAY'S GARDEN THEATRE

Presents Billie Rhodes in
"The Lamb and the Lion"
Working Title same
Made in National Studios, Hollywood
Story by E. Magnus Ingleton
Scenario by Lee Royal
Photographed by Ross Fisher and
Harry Fowler
Directed by Francis J. Grandon

CAST

Boots .....Billie Rhodes
Uncle Ben.....Melbourne MacDowell
Red Baxter.....Al. Garcia
Ginger .....William Griffin
Fatty Pringle.....Walter Hiers
Mrs. Kathryn Slyvester..Maude George
Mrs. Robert Derby.....Vera Lewis
Major Richard Harvey.....Hal Clements
James Graham.....Harry DeVere
Donald Graham.....Charles Spere

ALHAMBRA THEATER

Wm. Fox presents
George Walsh in
"Help, Help, Police!"
Made in East
Scenario by Raymond L. Schrock
Directed by Edward Dillon

CAST

George Welston..... ...George Walsh
Edward P. Welston.....Eric Mayne
Judson Pendleton.....Henry Hallam
Mrs. Pendleton .....Marie Burke
Eve Pendleton.....Alice Mann
Arthur Trask.....Alan Edwards
Marian Trevor.....Evelyn Brent
The Judge.....Joseph Burke

WILLIAM MERRILL McCORMICK
Shalum, the Hindu, in
"The Peril of Thunder Mountain"
Bill Beauman's
Vitagraph Serial
At Liberty June 7th
Holly 3880; 62716

Open for Engagements

CHARLES MEAKIN
Just finished with Reginald Barker. Now with Fairbanks.
New Phone—Holly 884

GEORGE K. KUWA
Lasky—"Yellow Pawn," "Soul of Kura San," "Bottle Imp."
Vitagraph — "Woman in the Web," "Man of Might"—Chu Chuen Lin.
64970

PHONE HOLLY 1404
Stationery, School Supplies, Loan Library, Developing
Ice Cream, Candies, Cigars
LEE'S CAFE
CONFECTIONERY AND STATIONERY
Meals Served at All Hours
4514 Hollywood Blvd.
LOS ANGELES

Hollywood Pressing Club
PERFECT FRENCH DRY CLEANING
No Garment Too Delicate for Us to Handle
Gents' Valet Service
1508-10 Cahuenga Ave. Holly 2086

". . . one man in his time plays many parts"
PERCY CHALLENGER
Phone Pico 3635

JACK ALLEN
Finishing Sixth Week with
Von Stroheim Company
Available about June 1st
53024

The Pulse of the Studio

Copyright Pending

Reported and Arranged by Arthur Stuart

DIRECTOR	STAR	CAMERAMAN	ASSISTANT	PROP. MAN	TYPE	PROG.
AMERICAN FILM CO. A. L. Thompson, casting. Santa Barbara. C. D. White, Buyer.						
Henry King	Wm. Russell	G. Rizard	Sid Algiers	Chet Rodgers	Comedy-Drama	4th week
Geo. L. Cox	Margarita Fisher	R. E. Irish	V. O. Smith	F. Cavens	Modern	2nd week
Emmett Flynn	Mary M. Minter	G. Irish	J. Meaghan	K. Helwig	Drama	Waiting
ANITA STEWART CO. Geo. Richelaive, casting. 4634 Santa Monica Blvd. Wilshire 5174						
Marshall Neilan	Anita Stewart	Gaudio-Cronjager	Al Green	T. Held	Drama	Starting
BRUNTON. W. Ely, casting. 5300 Melrose. H. H. Coleman, Buyer. Holly 4080						
W. Worthington	Hayakawa	Frank Williams	Geo. Bertholow	N. Bredworth	Modern	Castin
Jack Dillon	Jack Pickford	Sol Polito	Cameron Smith	Haserbuch	Small Town	Finishing
E. Ward	Warren Kerrigan	C. Guy Wilkie	F. Gerhety	C. Newman	Modern	Starting
H. Hickman	B. Barriscale	H. Scott	F. Croft	J. Rule	Modern	Waiting
T. H. Heffron	D. Farnum	Dal Clawson	E. Howe	J. Laye	Western	Location
Dave Hartford	Neil Shipman	J. McKenzie	Gavin Young	T. Bryant	North Woods	5th week
E. Mason Hopper	All-Star	A. Padd	J. H. McClasky	H. Hough	Modern Drama	3rd week
H. Reviere	Jess Willard		E. James	W. Enoch	Western	Casting
AllanDwan	All-Star		J. Hogan		So. Am. Drama	2nd week
BULL'S EYE COMEDY. M. H. Spitzer. 1329 Gordon. Gus Schumacher, Buyer. Holly 1918						
Chas. Parrott	Monte Backs	L. J. Burrud	W. S. Blystone	C. Mcrehouse	Comedy	Weekly
BRENTWOOD STUDIO. W. Barrows, casting. 4811 Fountain. Holly 3266						
King Vidor	Florence Vidor	W. H. Thorney	R. Morgan		Drama	Starting
CHAPLIN STUDIO. E. Biby, casting. 1416 La Brea Ave. Holly 4070						
Chas. Chaplin	Chas. Chaplin	Totheroh-Wilson	A. Austin	J. Van Meter	Comedy	3rd week
CHRISTIE FILMS. Individual casting. 6101 Sunset. Holly 3100						
Al Christie	Fay Tincher	A Nagy	H. Edwards	D. McLish	Feature Comedy	3rd week
W. Beaudine	Bobbie Vernon	W. J. Peltz	H. Beaudine	F. Hueston	Comedy	Weekly
FRANCIS FORD STUDIO. Pete Gerald, casting. H. Ellis Dean, Buyer. 6040 Hollywood Blvd. 22073						
Francis Ford	Francis Ford	Jerry Ash	Pete Gerald	A. Trout	Serial	7th-8th Epi.
FATTY ARBUCKLE COMEDIES. L. Anger, Buyer. L. Anger, 1723 Allesandro St. Wilshire 3228						
Fatty Arbuckle	Fatty Arbuckle	E. Leslie			Comedy	Starting
FAIRBANKS. R. P. Fairbanks, casting. Bronson and Melrose. L. L. Baxter, Buyer. Holly 4356						
J. Henaberry	Fairbanks	Vic Flemming	Macquarie-Coe	Paul Burns	Western	6th week
FOX. L. Seiler, casting. Sunset and Western. Holly 3000						
Wm. C. Dowlan			R. H. Oliphant			Cutting
Ed. Le Saint	Tom Mix	Leroy Granville	Geo. Webster	Ed Ellis	Western	4th week
Harry Millarde	M. Traverse	Frank Good	Bill Crinley	Otto Fries	Northwest	Location
F. Beal	Gladys Brockwell	Friend Baker	Arthur Forde	C. Barton	Drama	4th week
Vic Herman	Chester Conklin	P. Reis	Al Stein	H. Hanson	Comedy	2nd week
Jack Blythstone	Star Cast	Len Powers	Joe Bordeaux	M. Griffith	Comedy-Drama	2nd week
Scotty Dunlap	Al Ray & E. Fair	Roy Klaffki	Jack Halloway	Stoioff	Comedy-Drama	Finished
E. Lawrence	Peggy Hyland	King Grey	A. J. Culp	E. Billings	Comedy	4th week
Frank Griffen	All-Star	H. De Pue	Coy Watson	A. Linkoff	Drama	2nd week
J. G. Edwards	Wm. Farnum	J. Boyle	Al Smith	B. S. Bone	Drama	Finishing
R. A. Walsh	All-Star	D. W. Jennings	Jim Marcus	R. Irwin		7th week
FRAZEE FILM PRODUCTION, INC. Joe Murphy, casting. 5813 Santa Monica. Holly 138						
Edwin Frazee	All-Star	V. Schcurich	Joe Murphy		Comedy	Starting
FROHMAN AMUSEMENT CO. L. Meehan, casting. Boyle and Stephenson Ave. Boyle 1508						
Cliff Smith	Texas Guinan	Steve Rounds	Lew Meehan	E. Johnson	Western Drama	2nd week
Walt. Frederick	Mack Swain	Len Smith	H. Raymaker	Tex Hemming	Comedy	Weekly
GOLDWYN. Clifford Robinson, casting. Culver City. L. H. Buell, Buyer. West 6780						
Reg. Barker	Pouline Frederick	Edward Gheller	C. Stallings	Doc Sherry	Drama	2nd week
C. Badger	Madge Kennedy	M. Le Ricard	Carlyle Moore	J. Leslie	Comedy-Drama	4th week
H. Beaumont	Tom Moore		Tom Reagan	R. Chapin	Society	Casting
V. Schertzinger	Mabel Normand	Geo. Webber	Wyatt Brewster		Drama	2nd week
Frank Lloyd	Geraldine Farrar	Percy Hillburn	Arthur Rose		Drama	3rd week
GRIFFITH. George Beranger, casting. 4500 Sunset Blvd. Sid Koster. Holly 2800						
D. W. Griffith	Griffith Stock	G. W. Bitzer	Geo. Peranger	Sid Koster		Waiting
HART. H. J. Howard. 1215 Bates. H. J. Howard, Buyer. Holly 1482						
Lambert Hilliyer	Wm. S. Hart	Joe August	R. Broadwell	B. Jackson	Western	Casting
HORSLEY STUDIO. Individual casting. Main and Washington. 22888						
Mann-Bryan	Hank Mann	V. L. Walker			Comedy	2nd week
J. Fred Caldwell	All-Star		J. Huber		Comedy	2nd week
Guy Eakins	G. Allen Williams	A. Larsen	A. H. Stuart		Comedy	Starting
Lloyd Carlton	Ruth Clifford				Drama	2nd week
LASKY. L. M. Goodstadt, casting. 1520 Vine St. Edmund Mitchell. Holly 2400						
Donald Crisp	Washburn	C. Shoenbaum	F. Richardson	Clyde Smith	Comedy	3rd week
Jas. Cruze	W. Reid	Frank Urson	C. B. Tate	V. Keays	Drama	4th week
Geo. Melford	R. Warwick	P. Perry	W. Horowitz	G. Elder	Drama	3rd week
W. De Mille	All-Star	L. W. O'Connell	J. Eschrich	R. Johnston	Comedy-Drama	3rd week
J. Wiliat	Houdini	J. O. Taylor	Roy Marshall	A. R. Hamm	Mystery-Drama	2nd week
R. Thornby	Lila Lee	W. Marshall	J. Boyle	W. Leonard	Comedy-Drama	2nd week

WHY GO TO NEW YORK
when
THE ROMAYNE SUPER FILM CO.
Marsh-Strong Bldg.
CAN SELL YOUR PICTURES FROM LOS ANGELES?
We have 20 exchanges eager to buy good pictures. Also buyers in England, France, Switzerland, Italy, Spain, Norway, and South America.

R. McGASKILL
Interior Decorator and Designer
(Late Head Decorator, Triangle, Recently with Metro)
Travel Experience
Europe, Northern Canada, India
Phone 577436

LULE WARRENTON
Hollywood 3894-1946

CLARENCE C. LUDY
ASSISTANT DIRECTOR
1947 Ivar St., Hollywood
Phone 577733

THE—
CINEMART COMPANY
1105-1107 EL CENTRO AVE.
EDUCATIONAL AND INDUSTRIAL FILMS
ADVERTISING PHOTOGRAPHS
FILM TESTS AND STILLS
PHONE HOLLY 1779

Bring in Your Moving Picture Negatives and Positives for
STILLS 35c UP
Special Rates to Movie People
HIPPODROME PHOTO STUDIO
Next Door to Hip Theatre, Main St.

VULCANIZING
Hollywood Tire Shop
United States Tires, Racine Horse Shoe Tires, Goodyear Tires
J. D. FARQUHAR
6512 Hollywood Blvd.

Casting Directory

Copyright Applied For.

In order to be listed in this column, it is necessary that you be sufficiently well known locally that there shall be no doubt as to your ability to play the parts for which you are listed. If you have not appeared in the films recently, it will be necessary to bring proof that you have successfully filled the part under which you wish to be listed.

This precaution is taken as a safeguard for this paper and for the people who are capable. Further, this precaution has been suggested to us by casting directors, as the column was inaugurated chiefly for their information.

Abbreviations: Characters (ch.); Heavies (hv.); Juveniles (juv.); Foreign (for.); Ingenues (ing.).

Changes in this column must be reported to the office of CAMERA! not later than Friday of each week.

Charge for listing, including change each week, is $1.00 for two months.

Name	Reference	Available	Phone	
CHARACTERS				
Adolph Lestina	Grif.	Indef.	Holly	1446
Fred W. Huntly	Lasky	Jan. 2	Wil	4376
Burton Law	Open	Now	Holly	2386
Mrs. Geo. Hernandez	Triangle	Jan. 2	Wil	2647
Pietro Sosso	Moros.	Jan. 2	Brdwy	506
Eugene H. Drake	Brunton	Now	Colo.	7261
Ernest Pasque (For)	Ince	Indef.		577330
Jack Cosgrave	Hampton	Jan. 2	Wil	5136
Richard Cummings	Univ.	Jan. 2		28994
T. Gibson-Gowland	Univ.	March 2	Holly	3760
Pearl Elmore	N. Y.	Indef.	Brdwy	3911
Bert Woodruff	Ince	Jan. 2	Holly	1539
Wm. Courtright	Universal	Jan. 2	Holly	1739
Jennie Lee	Brunton	Jan. 2	Holly	1739
Clarissa Selywnn Hvy	Weber	Jan. 2		577336
C. J. Lionel	Jennings	Jan. 2	Holly	2960
C. E. Thurston	Frazee	April 25		557847
Clarice Codman	Diando	Jan. 2		2704
Mrs. Harry Davenport	Pickford	Jan. 2	Wil.	2921
Merta Sterling	L-KO	Indef	Wil.	2361
Grace Orma	L-KO	Indef	Holly	2779
Charles Force	Universal	Jan. 2		62310
Al W. Filson	Morosco	May 19		12073
Mark Strong	Astra	Indef.	Holly.	3990
Inez Gomez	Brunton	Jan. 2	Ver.	15
Adele Barker	Metro	Jan. 2	Holly	4361
Janet Sulley	Universal	Jan. 2	South	106
Helen Irving	Brunton	Jan. 2		61139
Tom Hawley	Diando	Jan. 2	Holly.	3990
Josa Melville	Lasky	Now		599270
California Truman	Camera!	Dec. 29		577382
B. H. Delamater (Hvy)	Camera!	Dec. 29	Bdwy.	1994
George Young	Brunton	April 10		61037
Tom Bates	Open	Now	Bdy.	3094
William Garcia	Willis-Inglis	Now		
Mother Anderson	Pickford	Indef.	Holly.	3192
Ma Le Varnie		April 20	Wil.	2800
Mrs. Lydia Titus	Vitagraph	Now	Bdy.	3440
Millie Mathes	Brentwood		Holly.	148
Calvert Carter	Metro	Now	Holly	1559
James Bradbury	Pickford	Now	Holly.	1559
C. D. Knuske	Lasky	Feb. 9	East	3418
Tote Ducrow	Vitagraph			59470
Sadie Gordon	Vitagraph	Now	Bdwy.	5183
Billy Oakley	Ince	Now	Bdy.	4290
Wadsworth Harris	Universal	Indef.		53293
Anne Schaefer	Vitagraph	Now		577820
Lenore Lynard	J. Pickford	Now	Wil.	5010
Ruth Handforth	Griffith	Now	South	1437
Sarah Kernan	Beban	Now		57449
Percy Challenger	Goldwyn	New	Pico	3635
Carrie Fowler	Universal	April 19	Bdwy.	6262
Lucy Donahue	Metro	May 25	Wil.	2800
JUVENILES				
Ward Wing	New Art	Ind.	Holly	1676
Chas. Richards	Lasky	Indef.	Pico	1901
George Hackathorn	National	Jan. 2	Holly	3779

KATHERINE MacDONALD CORP. C. Campbell. E. C. Largey. Pico and Georgia.						52214
Colin Campbell	K. MacDonald	Joe Brotherton	B. W. Singer	A. Thom	Comedy-Drama	2nd week
L-KO. Oscar Jacobs, casting. Oscar Jacobs, Buyer. Sunset and Gower.						Holly 96
Bevon-Stevens	Bavan	O. G. Hill	Walter Stevens		Comedy	2nd week
W. Watson	Stedman-Dunham	Armstrong	N. Tawrog		Comedy	3rd week
Jim Davis	Mack Neilson	C. Widen	R. Cedar		Comedy	1st week
Fi Fishback	Adams-Doherty	Bobby Dorn	Al Alt		Comedy	2nd week
A. Goulding	C. Hong-Doc Cook					
	Claire Alexander	Bredeson		Sascher	Comedy	Weekly
LYONS-MORAN COMPANY. Eugene Derue, casting. Universal City.						Holly 2500
Lyons-Moran	Lyons-Moran	Al Cawood	Eugene Derue	A. C. Smith	Comedy	Weekly
METRO. Rose Mullaney, casting. Romayne and Cahuenga Ave. D. H. Thompson.						Holly 4485
Ed. Carewe	Bert Lytell	R. B. Kurrle	W. Cullison	A. Olson	Comedy-Drama	4th week
Herbert Blache	May Allison	E. Gandio	A. Kelley	E. Cahn	Comedy-Drama	4th week
Henry Otto	Viola Dana	J. Arnold	J. Strauss	Geo. Benson	Comedy-Drama	3rd week
Harry Franklyn	Hale Hamilton	R. Bergquist	J. J. Dunne	H. Williams	Comedy-Drama	3rd week
John Ince	Emmy Wehlen	A. Martinelli	F. Warren	H. Lister	Comedy-Drama	3rd week
MOROSCO. Miss Hallett, casting. 201 N. Occidental. C. W. Cometys.						Wilshire 255
Robt. Vignola	Vivian Martin	F. E. Garbutt	Phil Carlberk		Drama	2nd week
W. Edwards	Margt. Clark	C. Van Trees	F. Robinson		Comedy	Starting
JESSE D. HAMPTON PRODUCTIONS. 1425 Flemming. E. I. Smith.						Holly 4330
Park Frame	H. B. Warner	W. Foster	W. De Courcey	Merchison	Drama	Casting
Joe Franz	W. Desmond	Harry Gersted	C. Huber		Western	Finished
INCE. Freddy Fralick, casting. Culver City. Spencer Valentine, Buyer.						West 62
Fred Niblo	Enid Bennet	Geo. Barnes	Doran Cox	Chas. Fairchild	Modern	3rd week
Jerry Storm	Chas. Ray	Chet Lyons	Bill Currin	F. Hughes	Comedy	Finished
Lloyd Ingraham	D. McLean-Lee	C. Stumar	G. Crone		Comedy-Drama	2nd week
MODEL COMEDY CO. Bruno J. Becker. 1329 Gordon St. Henry East, Buyer.						Holly 2933
Bruno J. Becker	Gale Henry	Irving Reiss	Henry East	Tom Caswell	Comedy	Starting
TOURNEUR FILM CO. Jas. Flood, casting. Culver City.						West 6780
Ed Mortimer		Rene Guisart	Jas. Flood	E. T. Ellis	Drama	2nd week
UNIVERSAL. Lillian Greenberger, casting. Universal City. Ray Rockett, Buyer.						olly 2500
Jack Ford	Harry Carey	J. Brown	Ed. Feeney	F. Preble	Western	5th week
Tod Browning	Mary McLaren		Fred Tyler	W. Kegker	Drama	1st week
Jas. Horne	J. J. Corbett	Billie Edmonds	A. Flaven	W. Tummel	Drama	13th Episode
Wm. Campbell	Stock	C. Myers	Harry Burns	V. Vineyard	Comedy	2nd week
Paul Powell	M. Saisbury	E. Kull	Walter Murray	W. Mayo	Woods Drama	2nd week
Alan Holubar	Dorothy Phillips	Harry Harris	R. Eason	W. Reiter	Drama	6th week
Geo. Holt	Pete Morrison	P. Horne	C. Hall	S. Rockwell	Western	Starting
Al Santell	Burns-Hill	H. Oswald	W. Mayo	P. B. Brooker	Comedy	Finishing
E. Von Stroheim	Sam De Grasse	B. Reynolds	T. Joos	K. C. Stewart	Drama	8th week
J. P. McGowan	E. Polo	Miller-Perkins	Wilkinson	E. Smith	Serial	3rd week
Geo. Sigmund	Hedda Nova	A. Gosden	J. O'Shea	H. Heinle	Drama	3rd week
Lynn Reynolds	Mayo Adams	P. Rosen	E. Sodders	C. Cuthbert	Comedy-Drama	Finishing
Reg. Morris	Geo. Ovey			L. De Grasse	Comedy	Preparing
Jack Jaccard	Marie Walcamp	Milt. Moore	Richardson	E. Dyer	Western Series	
VITAGRAPH. Individual casting. 1708 Talmadge. R. H. McCray, Buyer.						Holly 2131
Wm. Duncan	Wm. Ducan	Steve Smith Jr	Don Clarke	Marsetta	Western Serial	2nd Episode
W. J. Bauman	Moreno-Holloway	Ernie Smith	Jack Pierce	A. Reis	Serial	10th Episode
David Smith	Bessie Love	C. De Vinna	W. Dagwell	W. R. Pillar	Feature	4th week
Gilbert Pratt	Mont-Rock	R. Lyons	I. E. Luddy	Geo. Marion	Big V Comedy	4th week
Larry Semon	Semon	Chas. Seeling	M. Pebbles	W. Leota	Big V Comedy	Starting
Jas. Young	Earle Williams	M. B. Du Pont	Ches. Bennett	Scotty Nichols	Drama	Starting
Noel Smith	Jimmy Aubrey	R. Armstrong	Doug Dawson	Allan Clarke	Comedy	1st week
NATIONAL. Individual casting. Purchasing Agent, J. R. Jackson. 1116 Lodi Place.						Holly 4470
Louis Chaudet	Billie Rhodes	Ross Fisher	Scotty Beal		Comedy-Drama	Location
W. Seiter	Carter DeHaven	H. Fowler	R. F. McGowan	J. Rossi	Comedy	3rd week
Archer McMackin	Flannigan-Edw'ds	A. Glennon	R. Hathaway	C. Overston	Comedy	Weekly
Bert Bracken	H. Walthall	W. Griffen	J. Laver	A. Hathaway	Drama	4th week
PARAMOUNT. Leigh Smith, casting. 4500 Sunset Blvd. Sid Koster, Buyer.						Holly 2800
Elmer Clifton	Dorothy Gish	John Leezer	Leigh Smith	Pop Kennard	Comedy-Drama	Starting
MARY PICKFORD CO. (Brunton Studio). H. H. Lichtig, 5300 Melrose. J. Bolland.						olly 4080
S. Franklyn	Mary Pickford	Chas. Rosher	Warde Lascelle	J. Worker	Drama	10th week
GREAT WESTERN PRODUCING CO. Sunset and Gower.						Holly 96
Henry McRae	Cunard-Lincoln	W. Craft	Ren Hodge	E. Berrnondy	Serial	12th Episode
STRAND-MUTUAL. Art Munns, casting. 6101 Sunset. Miss I. Lane, Buyer.						Holly 3100
Scott Sidney	Elinor Field	Bert Wright	Art Munns	Ward Hayes	Comedy	Weekly

Subscribe for the CAMERA

BLOOM FILM LABORATORIES

ASK

Dal Clawson
Walter Lundeen
Art Miller
Al Ziegler
Charlie Kaufman
Harry Harris
Frank Good
Deb Jennings
Joe August
Roy Klaffki
Irving Reis
Charlie Rosher
W. J. Croft
Bill Thornley
Bob Walters

Ask any of the first line Cameramen. There is not room for all of them.

Who Does the Best Work?

BLOOM

Phone Him—Holly 4015
7520 Sunset Blvd.

Raymond Cannon	Grif.	Indef.	Holly	1539
Lee Phelps	Triangle	Jan. 2		70003
Clyde McCoy, Hvy	Vitagraph	Now		65437
Arthur Jasmin	Brunton	Jan. 2	Holly.	2884
Robert Badger (14)	Universal	Jan. 2		3284
Francis Feeney	Ford	Jan. 2		57528
Valerio Olivo	F. Ford	Indef.	Bdy.	666
John Reidy	Goldwyn	Now		A 3603
LEADS				
Leo Pierson (Juv.)	Hart	Now		75623
Clyde Benson (Hvy	Lasky	Jan. 2		557056
Bert Grassby	Griffith	Indet.	Holly	3033
Geo. Fawcett	Grif.	Indef.	Holly	2300
Fred Bond	Universal	Jan. 2		5974bb
Anna Q. Nilsson	Metro	Jan. 2	Holly	3634
Eugenie Besserer(Cha)	Griffith	Now	Wilshire	2994
Betty Burbank	Romayne	Jan. 2	Soth	745
Pomeroy Cannon, Hvy	Normand	April 12		599213
Arthur Allardt	Triangle		Holly	1473
Jane Tallent	Universal	Jan. 2	Wil.	1316
Mae Gaston	F. Ford	Indef		597663
M. H. Foster	W. & I.	Jan. 2		39038
David Butler	Griffith	Jan. 2	Wil.	4175
Walt Whitman	Universal	Feb. 9	S. Monica	2063
May Walters (Cha)	Goldwyn	March 2	Pico	3635
INGENUES				
Beulah O'Hara	Brunton	Jan. 2		60077
HEAVIES				
George Milo	Triangle	Jan. 2	Pico	3283
Bert Apling	Hampton	March 11	Pico	1807
Clarence F. Burton	Fox	May 10	Vermont	1350
Fred Malatesta	Metro	March 30		597316
James Farley	Griffith	May 2	Wil.	6022
Harry Lamont (Ch)	National	Now		59091
S. E. (Al) Jennings	J. Willard	June 5		62310
Wharton James	Metro	March 3		577932
A. Hollingsworth(Cha)	Brunton	Now		597538
Bill Patton (Cha)	Goldwyn	March 30	South	106
Count Pisani (For)	Brunton	Now		11375
CHILDREN				
Mickey Moore (2½)	Univ.	Jan. 2		57427
Bobby Turnbull (G)	Vitagraph	Jan. 25	Pico	2728
Marjorie Guerin (4)	Universal	Now	Holly.	2540
Bunny Davie (4)	Universal	Jan. 2	Pico	3278
Mildred Davie (6)	Universal	Jan. 2	Pico	3278
Patty Magee (11)	National	Jan. 2	Bdwy	3500
Dixie Doll	Univ.	Jan. 2	Main	5761
Pat Moore (4)	Lasky	Ind.		57427
True Boardman (8)	Paralta	Jan. 2	Wil.	6463
Peggy Cartwright	Universal	Jan. 2	Holly.	3806
Dick Cartwright	Paralta	Jan. 2	Holly.	3806
Kenneth Nordyke (12)	Universal	Indef.	Wilshire	3617
Jack Wade (8)	Lasky		Wish.	4140
CAMERAMEN				
Henry Cronjager	Pickford	Indef.		
Bob Brotherton	Diando	Jan. 2	Lng Bch	1356
Arthur Powelson	Vitagraph	Jan. 6	Holly.	4067
C. C. Peters	Pathe	Open	Pico	3872

WILLIS and INGLIS

Film Experts

Engagement — Publicity Management

Wright-Callendar Building
Main 7442—7443

Heavies

Arthur Allard

Completed Heavy with Vivian Martin

Leads

Member Actors' Ass'n. of L. A.

J. Carlton Weatherby

JUVENILES

Current Release:
"Yankee Princess" with Bessie Love

732 South Flower Street

Phone; Bdwy. 4485 Los Angeles, Cal.

Earle Lynn

"The Man for the Part" - Leads and Heavies

PHONE 51357

Hugh Saxon

That Talented Thespian

A phrenologist pawed my conk last week and said I was born of friendly parents in a bed shaped like a pretzel. That's why I play crooked as well as straight parts. The sky lamps were busy that night. They had to cram a muzzle on the Dog Star, the Little Bear danced a Grizzly, the Big Dipper did the Boston Dip and the moon got a new crop o' freckles; that directors ought to keep me as busy as a tambourine doing a shimmie in a spook cabinet.

Directors: Do you need an assistant who's a good swindle-sheet manipulator? I guarantee a new rubber hoop for your gas-gig once a week and coin for yourself and squaw at the Vernon stew station, Saturday nights.

Address 2610 Juliet St.
Phone 72540

"MONTY PRICE"

With Dustin Farnum

"LIGHT OF WESTERN STARS"

"JIM LANE"

in

"SHEPHERD OF THE HILLS"

?

JOSEPHINE
BONAPARTE
CROWELL

HAPPINESS IS THE ONLY SUCCESS IN LIFE AND IS CREATED BY CONSTRUCTIVE THINKING

—SERVICE—

WHAT THE SUN TAKES OUT WE PUT BACK IN 24 HOURS

PRO-TECT-O-LAC

The Universal Auto Refinisher—That Brilliant Lustre—Not a Polish or Wax, But a Gloss that Lasts

PRO-TECT-O-LAC SERVICE STATION

1406-8-10 So. Grand, Los Angeles

WE ALSO PAINT THEM—$10 AND UP

"THE HERO SHALL NOT be 6 feet 6, nor a lady killer with a pinch-back coat and wavy hair, nor a perfect man, but a regular guy just as apt to make a few mistakes as the next man."

—*From*
The Motion Picture Magazine
May, 1919, Page 67

WALLACE MacDONALD

LEADING MAN

1919 RELEASES FOR
APRIL, MAY, JUNE

May Marsh	"Spotlight Sadie"	**Goldwyn**
Olive Thomas	"The Follies Girl"	TRIANGLE SPECIAL
Madge Kennedy	"Leave It to Susan"	GOLDWYN SPECIAL
Bessie Love	"The Little Boss"	**Vitagraph**

Address
Los Angeles Athletic Club

$14,400,000
Is Spent in
Los Angeles
Every Year
By People
Employed in
The Studios

You can Tell
Your Story to
Over Ninety
Per Cent of
Them through
The Columns
Of CAMERA!